

Aldine Third Language Book



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ALDINE THIRD LANGUAGE BOOK

Language, Grammar, Composition

GRADES SEVEN AND EIGHT
AND JUNIOR HIGH SCHOOLS

BY

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PREFACE

THIS book, like the preceding books of the Aldine Language Series, is the outgrowth of many years of experience and of innumerable experiments not only in teaching, but also in helping others to teach language and grammar effectively. This experience and these experiments have abundantly demonstrated the practical possibility of making language study at once the most educational of all school subjects, and the most interesting to both pupils and teachers.

This is not primarily a book of rules and definitions to be memorized and recited, or a book of formal exercises designed to give practice in correct usage. It is rather a stimulus to observation, imagination, and thought, and a guide to the effective expression of the results of observation, imagination, and thought. Definitions, rules, and exercises are not lacking, it is true; but these are made to serve the efforts of the pupil to think and to give effective expression to his thinking.

The book is founded upon these simple, universal facts: Boys and girls think and feel; they express their thought and feeling through language; they try to influence the thought, feeling, and actions of others through language; they respond to the thought and

feeling of others as expressed in language. These things they do as naturally, as necessarily, and normally with as much pleasure, as they eat and drink; even more, for eating and drinking are merely a means of living, while thinking and expressing thought are life itself.

The method of the book, if the meaning of this term may be enlarged somewhat beyond its usual pedagogical significance, consists in helping pupils to carry on these fundamental and unavoidable life activities more successfully, and hence more satisfactorily to themselves. This can be done, of course, not by lifting them into an adult world and requiring them to think the thoughts of others, but by helping them to think and to express their own thoughts. The method is adapted to the pupil; the pupil is not fitted to the method. Hence the naturalness and joy found in a subject that is quite generally associated with artificiality and drudgery.

Helping pupils to think and to express their own thoughts effectively by no means involves neglect of the expressed thought of others. On the contrary, fine types of literary expression are a chief reliance in helping pupils to think, in providing and suggesting ideas, and in showing how thoughts may be expressed most effectively. Accordingly, the analysis and study of appropriate selections, rather than the memorizing of rules and definitions, is made to reveal to the pupil the general plan of organizing and presenting thought

effectively, and the importance of using just the right word. This analysis also reveals the conventional forms of expression, such as paragraphing and punctuation. It precedes the pupil's efforts to give expression to his own thoughts. The studied selections serve as types, or models. The pupil imitates, not mechanically, but intelligently; he compares his results with the model.

One of the incidental, but fundamentally important, results of this study and intelligent imitation of good types of expression is to take literature out of the realm of the extraordinary and to bring it within the comprehension of the pupil, and reveal it to him as a quite human thing, produced by men and women, even boys and girls, such as he knows. It impresses upon the pupil the idea that he, any one, may produce writing that is worth while. It tends to give the pupil confidence in himself, and to give him courage and perseverance in his efforts to learn how to express his thoughts most effectively.

The purpose, general character, and method of this book, as already suggested, largely determine the place of grammar, and the rôle of the teacher. The essential principles of grammar are adequately presented and abundantly illustrated; their study, however, is never made an end in itself, but always a direct aid to the correct and effective use of language. Pupils put into practice immediately all the grammar that the book provides, which makes this subject helpful and inter-

esting, rather than an unused burden on the memory. Though pupils who complete the study of this book may happily be found lacking in a memoriter knowledge of some of the over-refinements and impractical technicalities of grammar, they will be found adequately equipped with a practical, working knowledge of the essentials of grammar and their application.

In life, oral precedes written language; so in this book, oral precede written exercises; indeed, the former are uniformly used to prepare for the latter. But this does not mean that oral language is made subordinate to written language. Both forms of expression, oral and written, are given the same place that they hold in everyday communication of thought. For example, pupils learn to tell stories and to give descriptions both orally and in writing; they learn to present arguments, especially in speech, and also in writing.

The rôle of the teacher using this book as it should be used is primarily that of the helper, inspirer, and guide, rather than that of the tester and critical examiner of memory contents. It is not for the teacher merely to assign tasks for the pupil and then to pass judgment; teacher and pupils must work together, pass judgment together upon the success of their efforts, and strive together for constant improvement. The classroom must be a working laboratory, not a Chinese examination cell.

A Manual for Teachers accompanies this book, making clear from the teacher's view-point the purpose of certain exercises, and suggesting methods of procedure and much practical supplementary work. It should be in the hands of every teacher.

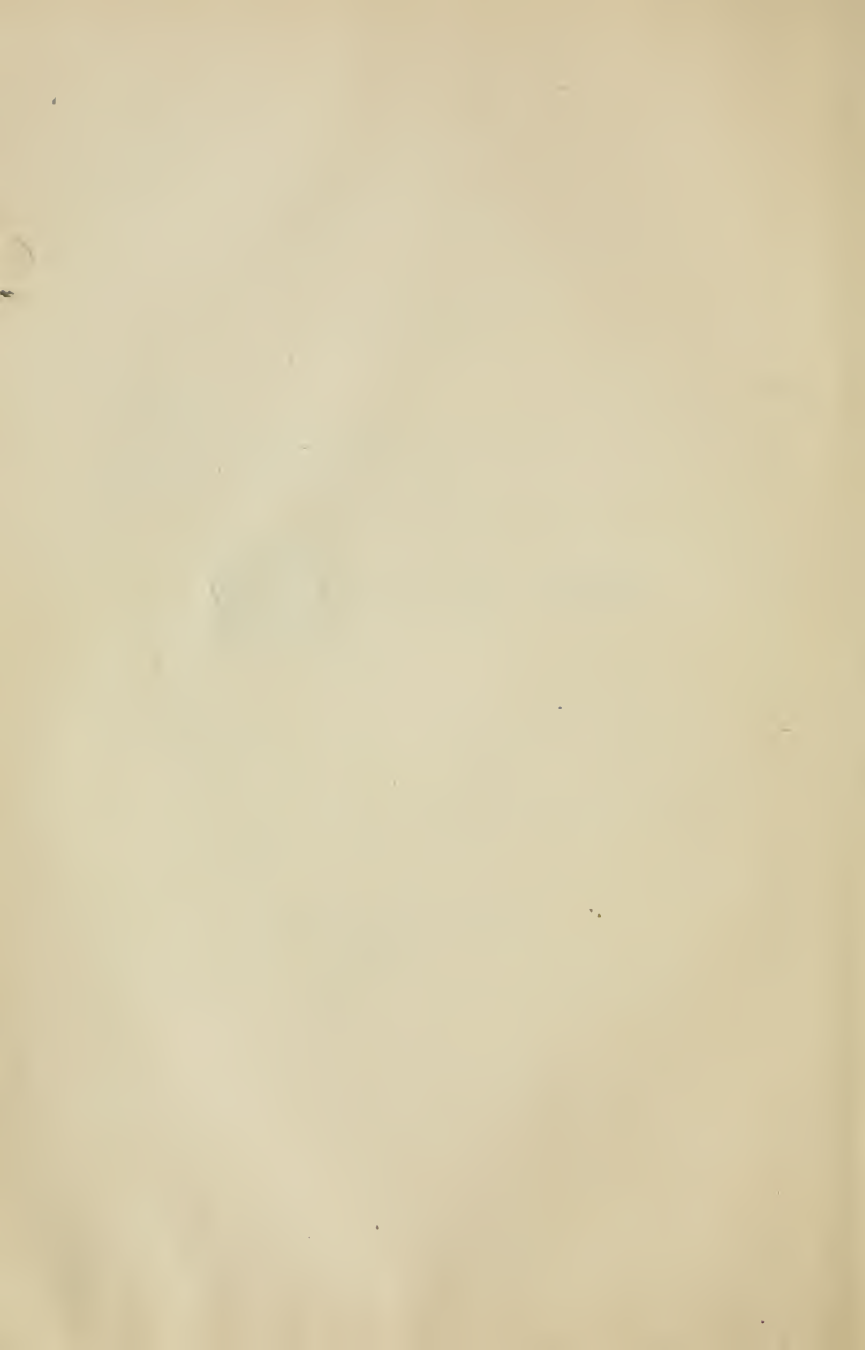
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THIRD LANGUAGE BOOM



ALDINE THIRD LANGUAGE BOOK

CHAPTER ONE

STORIES

I. THREE TESTS OF A GOOD STORY

The Book Critic

“THERE, Jack, there’s the book for you.”

These words drew my attention from the magazine article I was reading in the public library. I looked up in time to see the speaker, a bright-faced lad of twelve, hand a book to one of a group of three boys who were eagerly watching him. The speaker turned to the shelves, took down another volume, ruffled the pages through his fingers, and returned the book to its place. Book after book he treated in the same way, until at last he held one a little longer, then handed it to a second boy with the remark, “There’s one for you, Tom.” After examining several more books in the same way, he found one for his third companion. Without a question the three boys carried their books to the desk, had the proper records made, and left the room with an air of complete satisfaction.

The boy book-critic selected a magazine for himself, and, with an evident feeling of duty well done, seated himself near me. I saw the card, “Quiet in This

Room," but I simply had to find out how that boy judged books so quickly. Turning to him, I asked, "Do you often help the other boys select their books?"

"I often select them for them," was the reply.

"But how do you decide?" I asked. "You did not seem to select the works of any particular author."

"No, I didn't!" he said. "The fellows don't want a good author. They want a good book, and I'll tell you how I judge a good book. I read a little at the beginning. If it sounds interesting, if it makes me want to know what's going to happen, I turn to the middle. There I read a little to see whether something is happening, whether the story is exciting, whether the people in it are saying or doing something interesting. Then I look to see whether it ends all right. If the beginning, middle, and end strike me all right, I think the fellows will like it. See?"

The boy's tests of a story were suggestive. While a good story must meet many other tests, no story can be very interesting that does not meet these three. Let us keep them in mind, and apply them in judging the work of others and our own attempts at composition.

II. THE BEGINNING OR INTRODUCTION OF A STORY

Here are the beginnings of some stories or compositions by well-known authors.

(1) I stole along the dark alley into the street.

Surely the above introductory sentence arrests your attention. Don't you wonder why he stole along in the dark? Wouldn't you like to know what he saw at the end of the alley?

(2) Hetherington wasn't half a bad sort of fellow, but he had his peculiarities, most of which were the natural defects of a lack of imagination. He didn't believe in ghosts, or Santa Claus, or any of the thousands of other things that he hadn't seen with his own eyes.

— JOHN KENDRICK BANGS

What do you think is going to happen to Hetherington in this story? Do you think he is going to be converted and learn to believe in ghosts or Santa Claus or something that he has not seen with his own eyes? Should you like to find out how this came about? If so, this introduction has aroused your interest and curiosity, and is a good introduction.

(3) A thing happened worth narrating at the close of a visit paid me by Robin Oig, one of the sons of the notorious Rob Roy. As he was leaving, just in the door, he met Alan coming in; and the two drew back and looked at each other like strange dogs. They were neither of them big men, but they seemed fairly to swell out with pride. Each wore a sword, and by a movement of his haunch thrust clear the hilt of it, so that it might be the more readily grasped and the blade drawn.

— ROBERT LOUIS STEVENSON

What does this introduction promise of the story that is to follow? Why is it a good beginning of a story?

(4) Evidently that gate is never opened ; for the long grass and the great hemlocks grow close against it; and, if it were opened, it is so rusty that the force necessary to turn it on its hinges would be likely to pull down the square stone-built pillars, to the detriment of the two stone lionesses which grin above a coat of arms surmounting each of the pillars.

— GEORGE ELIOT

Why is this introduction a good one? What does it suggest of the house behind the gate? Is there any mystery connected with it? What kind of people built the house? Why, perhaps, is the gate never opened? Could you make a story about the house and its people?

7 The beginning of the story must be interesting. It must arouse curiosity, or the desire to read further.

III. MAKING STORIES FROM INTRODUCTIONS

Choose one of the foregoing introductions and write a story from it. Try to satisfy the curiosity aroused by the introduction. Make the story amusing, mysterious, thrilling, or pathetic, as suggested by the introduction.

IV. SELECTING GOOD INTRODUCTIONS

Look through your readers or any book of stories you have, and select a good introduction to a story. Be prepared to read this introduction at the next language lesson period and to tell why you think it good.

V. MOVEMENT IN STORIES—LOCHINVAR

1. What was the boy critic's second test of a good story?

Every sentence and every word used should tend to the telling of the story.

2. Try the boy critic's second test on any stanza of the following story of Lochinvar. Is something happening in that stanza? Is the story a live one in that stanza? Are the persons or characters doing or saying something interesting in that stanza?

Read the whole poem and note how full of action it is. There is something happening in nearly every line.

Are the sentences as a rule long or short? Can you find a line or a sentence that does not add something new and interesting to the story?

Mention the things in the first stanza that awaken the reader's interest.

Lochinvar

O, young Lochinvar is come out of the West,
Through all the wide Border his steed was the best ;
And, save his good broadsword, he weapon had none,
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske river where ford there was none ;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late :
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen, and kinsmen, and brothers, and all.
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word),
" O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar ? "

" I long wooed your daughter, my suit you denied ;
Love swells like the Solway, but ebbs like its tide ;
And now am I come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet ; the knight took it up ;
He quaffed off the wine, and he threw down the cup.


She looked down to blush, and she looked up to sigh,
With a smile on her lips, and a tear in her eye.
He took her soft hand, ere her mother could bar, —
“Now tread we a measure!” said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and
plume;
And the bride-maidens whispered, “’Twere better by
far
To have matched our fair cousin with young Lochin-
var.”

One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood
near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
“She is won! we are gone! over bank, bush, and scaur;
They’ll have fleet steeds that follow,” quoth young
Lochinvar.

There was mounting ’mong Græmes of the Netherby
clan;
Forsters, Fenwicks, and Musgraves, they rode and they
ran:
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne’er did they see.
So daring in love, and so dauntless in war,
Have ye e’er heard of gallant like young Lochinvar?

— SIR WALTER SCOTT



3. Apply the boy critic's first and second tests to the following prose story.

One night the gallant Lochinvar, weary from the day's battles, threw himself down to rest. No sooner had his eyes closed than he found himself wandering in dreamland with fair Ellen, the daughter of Graeme of Netherby Hall. Upon his dream broke a voice crying, "Arouse ye, brave Lochinvar! I bring ye a message from fair Ellen!"

Young Lochinvar sprang to his feet. "Your message! I will hear it at once!" he cried.

"Mistress Ellen commanded me to ride at full speed to bid you hasten to her side. Her father and mother are forcing her to wed one who is a coward and a braggart. She spurns him and his gold and longs for you to save her. This is my message," replied the stranger.

Even while the message was being delivered, the dauntless Lochinvar was buckling on his sword. "My horse!" he cried to his servant. "Bring me my horse!"

"Where are you going?" asked the messenger.

"To Netherby Hall," was the answer.

"Ye cannot go so. Ye are unarmed," cried the messenger. "Wait until morning; then put on your armor, and ride forth at the head of your men."

"Nay, my good sword is armor enough. My steed is the fleetest in the border. I go at once," answered Lochinvar. So saying, he sprang to his saddle.

"Stay!" cried the messenger. "The bridge is down over the River Eske. Ye must ride up to the ford."

But before the messenger had finished speaking, the dashing Lochinvar was out of sight. On and on he flew through the darkness. Over the Eske where there was neither bridge nor ford, he swam his good steed. But with all his haste, he did not reach Netherby until the night set for the wedding.

Boldly the knight entered the hall of the feast. A dead silence fell on the company gathered there. Straight to Ellen's side he went. The cowardly bridegroom drew back. The bride's kinsmen stood astounded. At last the bride's father, his hand on his sword, advanced and demanded, "Come ye in peace here, or come ye in war? Or to dance at our bridal, young Lochinvar?"

Proudly the knight drew himself up and answered, "I have come to dance just once with fair Ellen, to drink to her happiness in just one cup of wine."

Blushing, Ellen filled a goblet with wine; kissing the rim, as was the bride's custom, she handed it to the knight. After drinking the bride's health, Lochinvar dashed the goblet to the ground, that no less worthy toast might be drunk from it. Then taking Ellen's hand he said, "Now for our dance."

So stately his form and so lovely her face, the guests looked upon them with admiration. The bride's mother fretted; her father raged; the cowardly bridegroom stood awkward and alone.

"How handsome they are!" whispered the bridesmaids. "Lochinvar is the fitting mate for our fair cousin."

Down the room advanced Lochinvar and fair Ellen. When they reached the hall door, Lochinvar whispered in Ellen's ear. Then swiftly through the door they

sped. There stood Lochinvar's matchless steed. Quickly the knight lifted Ellen to the charger's back ; and quickly he mounted before her. Then galloping off he cried, "She is won! We are gone! They'll have fleet steeds that follow!"

The astonished guests stood speechless for a moment. Then they rushed to their horses and were off in swift pursuit. But it was useless. Not one came within sight of the lost bride of Netherby. Now, "So daring in love and so dauntless in war, have ye e'er heard of gallant like young Lochinvar?"

How does the first sentence arouse interest? Select some paragraph near the middle and see if there is something happening in it. Is it interesting? Can you find any paragraph in which the characters are not doing or saying something interesting?

Compare the events in the prose story with those in the poem. The writer of it has not followed the poem too closely. He has told the story in his own way, adding some things from his own imagination. It is plain that he saw it all very clearly in his own mind. What is told in the prose version that is not in the poem? What is in the poem that is omitted in the prose? Are the sentences, as a rule, long or short?

Is something happening all the time? Does one action lead straight to another, and that

action to another, and so on until the climax is reached and the whole is complete? Look through the story and note down the events in the form of an outline: thus,

- (1) Lochinvar lies down to rest.
- (2) He dreams.
- (3) A voice arouses him.
- (4) He springs up.

Is there any going backward or turning aside in these events? Are they arranged in the order in which they occurred?

In a well-told story there is always movement — forward movement — from the beginning to the end.

VI. MAKING PROSE VERSIONS OF POEMS FULL OF ACTION

Select one of the poems mentioned below; read it through carefully to see the events vividly in your own mind; write the story in your own way.

(1) Try to make your introduction interesting, so that one will want to read further.

(2) Make the whole story alive and full of interest; make something happen, make the story move forward all the time, so that one who was interested to read beyond the introduction may continue to be interested to the end.

(3) Use any words or expressions from the

poem that will add to the interest or beauty of your story, but give your own imagination some play.

The Cumberland. — HENRY W. LONGFELLOW.

The Pied Piper. — ROBERT BROWNING.

The Inchcape Rock. — ROBERT SOUTHEY.

Horatius at the Bridge. — THOMAS B. MACAULAY.

Paul Revere's Ride. — HENRY W. LONGFELLOW.

Conductor Bradley. — JOHN G. WHITTIER.

How the Robin Came. — JOHN G. WHITTIER.

The Glove and the Lion. — LEIGH HUNT.

An Incident of the French Camp. — ROBERT BROWNING.

Bishop Hatto and the Mouse Tower. — ROBERT SOUTHEY.

Hervé Riel. — ROBERT BROWNING.

Lord Ullin's Daughter. — THOMAS CAMPBELL.

Lady Clare. — ALFRED TENNYSON.

VII. JUDGING STORIES

a. Read your story through carefully and apply to it the three tests that the boy critic used: (1) Is the introduction interesting enough to make one want to read further? (2) Is the story full of interesting events, that move forward rapidly from the beginning to the end? (3) Will the ending satisfy the reader?

If you can improve the story in any of these three respects, do so.

b. Pupils exchange stories. Each pupil reads another pupil's story and judges it by the three tests. The reader must be prepared to defend his judgment, and, if the judgment is unfavorable, to suggest ways in which the story may be improved.

VIII. THE END OF A STORY

The end of a story should satisfy the reader.

It should make the reader feel that the story is complete and that nothing remains to be told. A good story often stops at the point of highest interest, called the *Climax*. It does not add anything unimportant, which would be an *Anti-climax*.

The climax is not always the end of the story, for sometimes it is important to follow it with a *Conclusion*, showing what resulted from the climax, or how the situation was cleared up.

The Rescue

The multitude gasps in horror as the flames creep nearer and nearer to the little figure in the high window. The mother kneels on the ground and with outstretched arms mutters pathetically, "Come, baby, come to mother! Come! come! come!" Oh, to blot out the sight, for no rescue is possible! What is that? An arm appears, grasps the child, and

draws her back just as the baffled flames leap through the window. A moment more and the dense crowd opens a pathway straight to the kneeling mother. Down this lane staggers a fireman, and in a silence more expressive than the loudest cheers, places the baby in those empty, hungry arms.

The fireman, whose name was Jack Smith, was twenty years old and lived at 19 Court Street.

a. Here are climax and anticlimax. The climax is the point of highest interest, at which the story ought to stop. Where is that point? The anticlimax is the unimportant part that is added, the part that disturbs the picture that should be left in the mind, the feeling that should be left in the heart. Read the anticlimax.

b. Have you ever written or read, at the conclusion of a thrilling description of some wonderful deed or exciting event, a sentence such as the following?

He went home and told his mother all about it.

Jack never went there again.

This happened last summer.

Such endings make an anticlimax.

c. Suppose the story above ended with the sentence, "An arm appears, grasps the child, and draws her back just as the baffled flames leap through the window." You would know that the child was safe, but would you be satisfied? Would you consider the story complete? What more do you wish to know?

d. Suppose the writer of the story wished to show how Jack Smith, who had been called a coward, proved that he was brave; what point would then become the climax? How would you end the story? Rewrite the story to bring out the bravery of Jack Smith who had been called a coward. End it with a strong climax.

IX. GOOD STORY ENDINGS

I

The servants, when they came to make their rounds that night before turning out the lights, were surprised to find Billie Ricketts, the old bachelor, lying fast asleep in the warm embrace of one of the richly upholstered armchairs in the clubhouse, before the blazing fire on the hearth, with a mite of a boy curled up in his lap. . . .

There was that upon the faces of both that gave the watchers pause, and they refrained from waking them, merely turning out the electric lights and tiptoeing softly out of the room, leaving the sleepers bathed in the mellow glow of the dancing flames.

Two lonely hearts had come into their own in the House of the Seven Santas !

— JOHN KENDRICK BANGS

Isn't the above a satisfying ending for the story of a poor little half-frozen newsboy who was rescued and brought to a man's clubhouse? Here seven men played Santa Claus and gave the boy

gifts. The old bachelor gave him the best gift — a name, Billie Ricketts, Jr. — and adopted the lad.

What was “that upon the faces of both that gave the watchers pause”? Why didn’t they wake the sleepers? What does this mean: “Two lonely hearts had come into their own”? Why was the clubhouse called the “House of the Seven Santas”?

Read the whole story if you can. It is full of fun and beauty.

2

A shrill whistle sounds. The hard-fought game is over; score, 6-5.

Why is this a good ending to an account of a game of football? Is there anything in it that suggests the breaking-up of the game, and the dispersing of the crowds? Why are these things omitted?

3

If there is any moral to this story, as no doubt there should be, it lies in the fact that Mrs. Blake never again sat down in a chair without first lifting the cushion.

— ROSE TERRY COOKE

This ending suggests something of the whole story. It suggests that there was a story to tell just because Mrs. Blake did sit down in a chair

without lifting the cushion. A most amusing story grew out of Mrs. Blake's sitting on Miss Beulah's Sunday bonnet.

What do you think of this ending of the story? Does it "complete" the incident? Does it "round up" the story? Does it form a climax?

4

At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said, "Adsum!" and fell back. It was the word we used at school, when names were called; and lo, he, whose heart was as that of a little child, had answered to his name, and stood in the presence of The Master.

— WILLIAM MAKEPEACE THACKERAY

"Adsum" is Latin for "I am present." Can you imagine a more beautiful description of the death of a good man?

What is the climax in this paragraph?

Would the ending be equally satisfying if the last sentence were omitted? Why not? Do you feel that there is anything more to be told?

5

All their lives they had been together, and in their deaths they were not divided; for when they were

found, the arms of the boy were folded too closely around the dog to be severed without violence, and the people of their little village, contrite and ashamed, implored a special grace upon them, and, making them one grave, laid them to rest there side by side — forever !

— LOUISE DE LA RAMÉE

Perhaps you recognize the above as the closing words of the well-known and much-loved story, *A Dog of Flanders*. While this ending may bring a tear to the eye for the fate of Nello and his faithful dog friend, it leaves a feeling of satisfaction that their worth was appreciated by the people at last, and that nothing could separate the loyal comrades.

Does the last word strengthen the climax of the story ?

Does this ending make the tale complete ?



X. WRITING A STORY TO FIT AN ENDING

Select one of the five endings given above, and write a story that may be fittingly concluded with that ending. Do not try to reproduce the author's story.

If you choose ending 3, tell of some amusing thing that happened because some one sat down on a chair without first removing the cushion.

If you choose ending 5, tell the story of a boy and a dog who lost their lives at the same time.

Whatever the story you tell, try to make it as interesting as the ending. Make the introduction such that it will arouse the interest of the reader; make the events move forward and find their completion in the chosen ending.

XI. WRITING A STORY IN PARTS

a. Select a title and write the introduction to a story. Others will continue and finish the story. In your introduction, try to arouse the interest of the one who will write after you, so that he will want to continue the story; make the introduction the beginning of something that must be told. Write only the introduction; stop before even beginning the real story.

Here are some titles from which you may select, if you can think of none better.

- (1) The Burning of the River Mill.
- (2) The Loss of the Frigate Dauntless.
- (3) The Umpire's Decision.
- (4) The Lost Purse.
- (5) The Coming of the Bluebird.
- (6) Little Larry's Christmas Tree.
- (7) How Santa Came to Holden's Cabin.
- (8) Ned's New Shoes.
- (9) The Winning of the Pennant.
- (10) The Mysterious Light.
- (11) How Tom, the Tramp, "Made Good."

b. Read the introduction written by some other pupil. Does it fit the title? Does it suggest something more to be told? Do you need to make changes in it before writing the story?

c. Write the story from the introduction written by another pupil. Do not complete it; leave it at an exciting or interesting point.

d. Complete a story which has been written, all but the ending, by other pupils. First, study the story carefully, so that you can make a really fitting conclusion for it.

e. Apply the boy critic's three tests to a story written in coöperation.

XII. TELLING A STORY

Recall some interesting experience you have had (or imagined), and tell it to your classmates in an interesting talk of three or four minutes.

Consider how you will make the beginning interesting. What will you use for your first sentence? Try to think of a beginning that will make your audience want to hear more.

Keep your story moving by omitting things that are unnecessary or uninteresting; end with a climax that will make the story seem complete.

If you cannot think of a subject, perhaps the following list will suggest one:

1. In a tent.
2. Alone on the road.
3. While picking berries.
4. A narrow escape.
5. A surprise.
6. An accident.
7. A very exciting game.
8. A very strange dream.
9. At a railroad crossing.
10. By the sea.
11. An automobile trip.
12. My longest journey.
13. A canoe adventure.
14. Kept after school.
15. One Saturday morning.
16. First attendance at church.
17. What the flag means to me.
18. Soldiers on parade.
19. Soldiers in camp.
20. A visit to a battleship.
21. How I am serving my country.
22. Father and I.
23. Mother and I.
24. A holiday in our family.
25. A workday at home.
26. Home study.
27. A tight shoe.
28. A torn garment.
29. Something lost.
30. Something found.
31. A foolish quarrel.
32. A right fight.

CHAPTER TWO

SUBJECT, PREDICATE, SUBSTANTIVE, VERB

I. THE MEANING AND USE OF GRAMMAR

You have often been told that you should say :

We girls went	<i>not</i> Us girls went
<u>It</u> is <u>I</u>	<i>not</i> <u>It</u> is <u>me</u>
He <u>doesn't</u> know	<i>not</i> He <u>don't</u> know
He and <u>I</u> <u>saw</u> it	<i>not</i> <u>Him</u> and <u>me</u> <u>seen</u> it
He can't run as fast as <u>I</u>	<i>not</i> He can't run as fast as <u>me</u>
She invited Mary and <u>me</u>	<i>not</i> She invited Mary and <u>I</u>
She reads <u>well</u>	<i>not</i> She reads <u>good</u>

Have you ever practiced correct forms like those in the first column, in exercises or games? Do you know *why* the first column is right and the second wrong? The time has come to learn *why*; but it cannot all be told in one lesson. It will take many lessons, like music or swimming, and the first lessons may not seem very useful. But when you have finished, you will see that every lesson was needed.

In order to know why the sentences in the first column are right, the others wrong, it is necessary to understand *the relations which words have to*

one another when they are put together in sentences.
This study is called *Grammar*.

Grammar is an account of the relations which words bear to one another when they are put together in sentences.

The study of grammar will not, of itself, make you speak or write correctly; because your speaking and writing are mainly *habits*, which you form by frequent repetition. But grammar is necessary as a *guide*. After a while you will leave school, and then you will not have your teacher to tell you which sentences are right and which are wrong. You must learn to decide for yourself, and you can do this only through some study of grammar.

II. SUBJECT AND PREDICATE

When Sir Walter Scott wrote "Lochinvar," he had a thought about the bridegroom. He wanted us to have the same thought, and he conveyed it to us by saying :

The poor craven bridegroom said never a word.

If Scott had merely said,

bridegroom,

he would have expressed only a part of his thought. He would have told us that he was thinking about

the bridegroom (not the bride, the horse, the father, or the mother), but nothing more.

If he had said only,

The poor craven bridegroom,

he would have mentioned the kind of man the bridegroom was; but he still would not have told us his complete thought about the bridegroom. He might have had any one of many thoughts about the same person: such as,

The poor craven bridegroom	{	had been dancing.
		did not draw his sword.
		stepped aside.

Scott made us know his *complete* thought by saying that the person he had named

said never a word.

These last words are not a complete thought by themselves. They make complete sense only when used with words which tell *who* "said never a word." Scott might have had this part of his thought about any one of a number of persons: as,

Lochinvar	}	said never a word.
The bride		
The bride's father		
The kinsmen		

He expressed the complete thought actually in his mind by *putting together* a *naming part* and an *asserting part*: thus,

Naming Part	Asserting Part
The poor craven bridegroom	said never a word

A group of words expressing a complete thought is called a *Sentence*.

The naming part of a sentence is called the *Subject*.

The asserting part of a sentence is called the *Predicate*.

a. In "Lochinvar" (page 6) find another sentence about the bridegroom. Write it on the blackboard, and tell which part is the subject and which the predicate, and why.

Find a sentence about Ellen, and tell which part is subject and which predicate, and why.

Find a sentence about the bride's father, and tell which part is subject and which predicate, and why.

Find five sentences about Lochinvar, and point out the subject and the predicate of each. Perhaps, instead of naming him, they will refer to him as "He."

b. Make three interesting sentences about each of the following persons or things, by beginning each sentence with the given subject and adding three different, interesting predicates : as,

Sir Walter Scott *wrote novels as well as poems.*

Sir Walter Scott *was very fond of dogs.*

Sir Walter Scott *was lame.*

- (1) Our playground. (6) Ford automobiles.
 (2) Our school. (7) Wild flowers.
 (3) Our schoolroom. (8) Song birds.
 (4) George Washington. (9) The school ball.
 (5) The United States. (10) Our luncheon hour.

c. Make ten interesting sentences by using each of the following predicates with two different subjects :

- (1) — once came to our school.
 (2) — gave the boys a ride.
 (3) — nearly caused an accident.
 (4) — wrote interesting stories.
 (5) — are very useful on a farm.

III. SENTENCES AND NOT-SENTENCES

a. Is the following group of words a sentence ?

Lochinvar's galloping steed

What is the writer thinking about? He is thinking about a *steed* or horse.

Is he not thinking about Lochinvar? No, he is thinking about Lochinvar's *steed*.

What does "galloping" do? It describes the steed that the thought is about.

What is the thought about Lochinvar's galloping steed? The group of words does not express a thought.

b. Is the following group of words a sentence?

Lochinvar's galloping steed outdistanced the pursuers.

What words are added in this second group of words? What different words might have been added?

Do these words complete the thought? Yes, because they make an assertion about the subject of the thought.

c. Study each of the following groups of words.

If it is a sentence, point out the subject and the predicate. Mention several other subjects that might be used with the same predicate. Mention one or two other predicates that would make a complete thought with the same subject.

If the group of words is not a sentence, add some words to make the thought complete. Are the words which you have added a subject or a predicate?

1. Birds sing in the spring sunshine.
2. Singing birds in the spring sunshine.
3. The bird singing in the tree.
4. The bird singing in the tree is a bobolink.
5. A bobolink is singing in that tree.
6. I heard a bird singing in a tree.
7. The bird was a bobolink.
8. A singing bird high up in the branches.
9. The bird was singing.

10. Snow falls in cold climates.
11. Soft white snow in cold climates.
12. Snow is soft and white.
13. The falling snow, hiding the road.
14. Soft white snow is falling.
15. The soft white snow falling from the sky.
16. The soft white snow falling from the sky will soon cover the ground.
17. Plants growing in mother's garden.
18. Will shake the nuts down.

IV. MARKING THE BEGINNING AND THE END OF SENTENCES

We use a capital letter to show the beginning of a sentence; the end is shown by a punctuation mark.

The kind of punctuation used to show the end of a sentence depends on the kind of sentence.

a. Boldly the knight entered the hall of the feast.

This sentence states something, or declares it. What shows the end of the sentence?

A sentence that states or declares something is called a *Declarative Sentence*.

The end of a declarative sentence should be marked by a *period* (.).

b. Come ye in peace here, or come ye in war?

This sentence asks a question. What marks the end of the question?

A sentence that asks a question is called an *Interrogative Sentence*. 5

The end of an interrogative sentence should be marked by an *Interrogation Point* (?).

c. Is Ellen blushing?

The subject of this sentence is "Ellen," because it is the naming part. The predicate is "is blushing?" because it asks something about the subject.

The predicate of an interrogative sentence asks instead of asserts.

d. She is won! They'll have fleet steeds that follow! Wasn't he brave!

The first two sentences express strong or sudden feeling by declaring something. They are declarative sentences used as exclamations. What marks the end of each sentence?

The last sentence expresses strong or sudden feeling by asking something. It is an interrogative sentence used as an exclamation. What marks the end of the sentence?

A sentence used as an exclamation expressing strong or sudden feeling is called an *Exclamatory Sentence*. 6

The end of an exclamatory sentence should be marked by an *Exclamation Point* (!).

Exclamatory sentences should not be used too freely, else they lose their effect.



V. STUDYING DECLARATIVE, INTERROGATIVE, AND EXCLAMATORY SENTENCES

a. The multitude gasped in horror as the flames crept nearer to the little figure in the high window.

This is a declarative sentence because it states or declares something. "The" begins with a capital letter to show the beginning of the sentence. The end of the declarative sentence is marked by a period.

b. How did the fire start ?

This is an interrogative sentence because it asks a question. "How" begins with a capital letter to show the beginning of the sentence. The end of the question is marked by an interrogation point.

c. No rescue is possible!

This is an exclamatory sentence because it is used as an exclamation expressing strong or sudden feeling. "No" begins with a capital letter to show the beginning of the sentence. The end of the exclamation is shown by an exclamation point.

d. Study each of the following sentences, telling its kind and explaining the signs used to mark its beginning and end:

1. How cold it is!
2. Not all flowers are fragrant.

3. The dam has burst!
4. The night is calm and cloudless.
5. What a wonderful garden is here!
6. Why cross the gloomy firth to-day?
7. How sweet the moonlight sleeps upon this bank!
8. She clad herself in a russet gown.
9. Who was this that went from thee?
10. Two lonely hearts had come into their own in the House of the Seven Santas!

VI. MAKING SENTENCES

a. Make two different sentences with each of the following words or groups of words as subjects. Use as many words in the predicates as you need to make your sentences interesting.

- | | |
|------------------|----------------------------------|
| (1) Lions —. | (6) Coral islands —. |
| (2) Rivers —. | (7) A boy's whistle —. |
| (3) Cars —. | (8) The Maine woods —. |
| (4) The wind —. | (9) Carloads of fruit —. |
| (5) Lochinvar —. | (10) The first spring flowers —. |

b. Make interesting sentences with the following words or groups of words as predicates, using as many words in the subjects as you wish. Mention other subjects that might be used.

- | | |
|-------------------|-------------------------------|
| (1) — flutter. | (4) — were playing. |
| (2) — kick. | (5) — fly away home. |
| (3) — is ringing. | (6) — drove two white horses. |

- (7) — watched their flocks by night. (9) — flows into the Gulf of Mexico.
 (8) — are brought from Florida. (10) — grow in sun and shower.

c. Make interesting sentences in which you use the following groups of words :

- (1) grow in the fields
- (2) the old oak tree
- (3) had invited the robin to a party
- (4) are found in the ocean
- (5) while on my vacation at the beach this summer

VII. POSITION OF THE SUBJECT

It is of great practical value to distinguish the subject from the predicate in any sentence. This would never be hard if the subject always came first, as in the sentences we have been studying. But compare these sentences :

The balloon went up.
 Up went *the balloon*.

The thought in both of these sentences is the same. What is the subject in each sentence? What is the predicate in each?

The subject of a sentence does not always precede the predicate.

In the following sentences the subject of each is in italic; all the other words belong to the predicate :

How fast *the snow* falls !

Where do *pineapples* grow ?

Slowly and sadly *we* laid him down.

Has *every pupil in the class* brought his books ?

a. Let us study the following group of words :

Up spoke our own little Mabel.

This is a sentence because it expresses a complete thought about Mabel.

The thought about Mabel is that she *spoke up*. The subject of the sentence is "Our own little Mabel," because it is the naming part. The predicate is "Up spoke," because it is the asserting part.

In the same way study each of the following sentences :

1. Boldly he entered the Netherby Hall.
2. Then spoke the bride's father.
3. Now tread we a measure.
4. Down the road she tripped.
5. Home they brought him slain with spears.
6. How sweet the moonlight sleeps upon this bank !
7. Here once the embattled farmers stood.
8. Still sits the schoolhouse by the road.
9. Somewhat back from the village street
Stands the old-fashioned country-seat.
10. Across its antique portico
Tall poplar trees their shadows throw.

b. Rewrite the following sentences, arranging the words so that the entire subject precedes the entire predicate, and underline the subject :

1. Under a spreading chestnut tree the village smithy stands.

2. Last night the moon had a golden ring.

3. Over the river and through the wood to grandfather's house we go.

4. In San Francisco I saw many Chinese.

5. Into the valley of death rode the six hundred.

c. Rewrite the following sentences, arranging the words so that the subjects do not come first, and underline the words that form the predicates :

1. Three black crows sat on a tree.

2. I stood on the bridge at midnight.

3. Earth praises God with her thousand voices.

4. Spring comes with soft and noiseless tread.

5. The yellow sunflower stood by the brook in autumn beauty.

VIII. THE SUBJECT SUBSTANTIVE

No matter how long the entire subject of a sentence may be, there is always some word in it that is the principal or necessary word.

In the following sentences note the *single word* which tells the subject of the thought.

Subject	Predicate
Young <i>Lochinvar</i>	came out of the West.
The poor craven <i>bridegroom</i>	said never a word.
Predicate	Subject
Then spoke	the bride's <i>father</i> .

“Lochinvar,” “bridegroom,” and “father” are the principal words in the subjects of the sentences. The other words in the subjects might be omitted and the thoughts still be complete. Read the sentences without them.

Now read the sentences without the words in *italic*; do they still make sense? This proves that the words in *italics* are the necessary or principal words in the subjects.

A word used to denote something about which a speaker is thinking is called a *Substantive*.

The principal word in the subject of a sentence is called the *Subject Substantive*.

The subject substantive is sometimes called the **Simple Subject**.

Here are some other examples of the subject substantive distinguished from the subject; the *italicized* word in each sentence is the subject substantive :

<u>Subject</u>	<u>Predicate</u>
<i>Trees</i> of enormous size	grow in California.

<u>Subject</u>
How fast the beautiful white <i>snow</i> falls!

<u>Subject</u>
Has every <i>pupil</i> in the class brought his books?

IX. STUDYING SENTENCES FOR SUBJECT SUBSTANTIVES

If you cannot quickly tell the subject substantive of a sentence, look for the predicate, which is usually easy to find. Then put *who* or *what* before the predicate, forming a question. The single word answering that question is the subject substantive.

For example, in the sentence, "Then spoke the bride's father," the predicate is "spoke." Who or what spoke? The *father* spoke. Therefore "father" is the subject substantive.

a. Study the following sentence, pointing out the subject substantive :

Lochinvar's matchless steed outdistanced all pursuers.

This is a declarative sentence, because it states or declares something.

"Lochinvar's matchless steed" is the subject of the sentence, because it is the naming part.

"Outdistanced all pursuers" is the predicate, because it is the asserting part.

"Steed" is the subject substantive, because it is the principal word in the subject. The other words in the subject might be omitted and a complete thought still remain.

b. Study the following sentence :

When did you come?

This is an interrogative sentence, because it asks a question.

“You” is the subject of the sentence, because it is the naming part.

“When did . . . come” is the predicate, because it is the asking part.

c. Study each of the following sentences, pointing out in each the entire subject and the subject substantive. Then read each sentence, omitting the subject substantive. Is it still a sentence?

1. A brave man was Lochinvar.
2. Light to the croupe the fair lady he swung.
3. The lost bride of Netherby ne’er did they see.
4. What did they say?
5. Did the kinsmen try to follow the lovers?
6. Valuable minerals are found in the Andes Mountains.
7. Apple trees were white with fragrant blossoms.
8. The stars glide ceaselessly upon their endless way.
9. Many wild flowers bloom by the dusty roadside.
10. How does your garden grow?
11. Last summer a little green caterpillar lived in my grapevine.
12. A large express company has the picture of a dog on all its wagons.
13. Not far from the gateway was an old iron bridge.

14. Beds of wild flowers surround his home.
15. Never lose a chance of doing a kind deed.
16. There groups of merry children played.
17. Thousands of ants covered the hills in my wood yard.
18. Have the children come home yet?
19. Do your best every day of your life.
20. What two parts does every sentence contain?

X. THE VERB

However long the predicate of a sentence may be, it always contains a principal or necessary word.

Read each of the following groups of words. Are they sentences as they stand ?

Young Lochinvar — out of the West.

He — all alone.

The poor craven bridegroom — never a word.

Then — the bride's father.

Red as a rose — she.

In the following sentences note the *principal word*, which *asserts* something of the subject :

Subject	Predicate
Young Lochinvar	<i>came</i> out of the West.
He	<i>rode</i> all alone.
The poor craven Bridegroom	<i>said</i> never a word.
Predicate	Subject
Then <i>spoke</i>	the bride's father.
Red as a rose <i>was</i>	she.

“Came,” “rode,” “said,” “spoke,” and “was” are the principal words in the predicates of the sentences. Without them there would be no assertions. The other words in each predicate might be omitted, and an assertion of some kind still remain. Read the sentences again, omitting from the predicates the words that do not assert.

A word used to assert is called a *Verb*.

The verb is the essential word of the predicate. Usually it denotes *action*, either of the body or of the mind; but sometimes the verb denotes *condition* or *existence*: as, “My lady sleeps; she is in her room; she seems very well.” Sometimes the verb *links* something to the subject as an assertion about it.

The verb in an interrogative sentence asks instead of asserts.

Here are some other examples of the verb distinguished from the predicate by italics:

Subject	Predicate
I	<i>am</i> in the seventh grade.
Our school	<i>is</i> a busy place.
The desks	<i>are</i> in rows.
No girls	<i>were</i> late this morning.
Who	<i>was</i> here early?
Pictures	<i>cover</i> the walls.

XI. STUDYING SENTENCES FOR SUBJECT SUBSTANTIVE AND VERB

a. Study the following sentence and point out the entire subject, the subject substantive, the predicate, and the verb:

Through all the wide border his steed was the best.

This is a declarative sentence because it states or declares something.

“His steed” is the subject of the sentence, because it is the naming part. “Steed” is the subject substantive, because it is the principal word in the subject.

The predicate is “Through all the wide border was the best,” because it is the asserting part of the sentence. The verb is “was,” because it is the word used to assert.

b. Study the following sentence:

Where were you?

This is an interrogative sentence, because it asks a question. “You” is the subject of the sentence, because it is the naming part. It is also the subject substantive.

The predicate is “were where,” because it is the asking part of the sentence. The verb is “were,” because it is the word used to ask.

c. Study each of the following sentences, pointing out the entire subject, the subject substantive, the predicate, and the verb:

1. Stars twinkle brightly on frosty nights.
2. Habit is second nature.
3. Good actions ennoble us.
4. The lark sings at heaven's gate.
5. A good man always does his duty.
6. Out of the north the wild news came.
7. Are your parents at home?
8. Wounds made by words are hard to heal.
9. Blue were her eyes as the fairy flax.
10. Here were forests ancient as the hills.

d. Make a list of the verbs in the following paragraph. Then read the paragraph, omitting all the verbs, and note how much is lost.

Down the room advanced Lochinvar and fair Ellen. When they reached the hall door Lochinvar whispered in Ellen's ear. Then swiftly through the door they sped. There stood Lochinvar's matchless steed. Quickly the knight lifted Ellen to the charger's back; and quickly he mounted before her. The astonished guests stood speechless for a moment. Then they rushed to their horses and were off in swift pursuit. But it was useless. Not one came within sight of the lost bride of Netherby.

e. Make lists of all the verbs you can think of that might be used to make assertions about the following subjects. Write them out like this:

Lochinvar	{	rode.
		swam.
		alighted.
		entered.
		spoke.
		wooded.
danced.		

- | | |
|-------------|------------------|
| 1. The wind | 6. Farmers |
| 2. A train | 7. An automobile |
| 3. Leaves | 8. Policemen |
| 4. Clouds | 9. Mice |
| 5. Thunder | 10. A horse |

f. Here is a paragraph from which the verbs have been omitted. Fill the blanks with the most suitable verbs you can think of:

I — on through the bog, and — into another wood and upon a well-marked road. It — darker and darker. My donkey — the pace of her own accord, and from that time forward — me no trouble. At the same time, the wind — into half a gale, and another heavy discharge of rain — down. At the other side of the wood I — some red windows in the dusk. Here I — a delightful old man, who — a little way with me in the rain and — me to the right road.

XII. COMPOUND SUBJECTS

- (a) Skating is a winter sport.
 Sleighing is a winter sport.
 Coasting is a winter sport.
- (b) Skating, sleighing, and coasting are winter sports.

Which do you like better, the group of three sentences under (a), or the one sentence under (b)? The three sentences under (a) are slow and tiresome, because they repeat three times the same predicate, "is a winter sport." The needless repetition of words wastes time and is wearisome.

In sentence (b) there are three different subjects used with one predicate. What are the three subjects? What is the one predicate?

Two or more subjects having the same predicate form a Compound Subject.

Here are some other examples of a compound subject :

Compound Subject	Predicate
Flowers and ferns	grow by the wayside.
The mountain and the squirrel	had a quarrel.

Thoughts can often be expressed more briefly and agreeably by the use of a compound subject.

XIII. COMPOUND PREDICATES

Read the following :

- (1) The two men rushed to the boat.

The two men seized the oars.

The two men pushed off.

The two men reached the child just in time.

- (2) The two men rushed to the boat, seized the oars, pushed off, and reached the child just in time.

Which shows greater speed, the group of four sentences under (1) or the sentence (2)? What is the subject in (2)? What are the four predicates?

Two or more predicates having the same subject form a *Compound Predicate*.

Here are some other examples :

Subject	Compound Predicate
Charity	<i>suffereth long and is kind.</i>
The horses	<i>took fright and ran away.</i>
Compound Subject	Compound Predicate
<i>The horses and the cattle</i>	<i>took fright and ran away.</i>

a. Let us study the following sentence :

The meadow brook laughs and chatters on its way.

The subject of the sentence is "The meadow brook." The subject substantive is "brook."

The predicate is compound, because it consists of two predicates having the same subject. The first predicate is the verb "laughs."

The second predicate is "chatters on its way."

The verb in the second predicate is "chatters."

b. Study in the same way each of the following sentences :

1. Agnes sings well and dances beautifully.
2. Carrie dances but doesn't sing.

3. Our little brown spaniel barked loudly and rushed at the stranger.

4. The authors of books talk to us, give us their most precious thoughts, and pour their souls into ours.

5. And then my heart with pleasure fills
And dances with the daffodils.

XIV. USE OF COMPOUND SUBJECTS AND PREDICATES

Rapidity of action can often be expressed by the use of a compound predicate.

a. Victor Hugo, in the following sentences describing the activity of a cannon that has broken loose on shipboard, uses the compound predicate most effectively :

This mass turns upon its wheels ; has the rapid movements of a billiard ball ; rolls with the rolling ; pitches with the pitching ; goes, comes, pauses, seems to meditate ; resumes its course, rushes along the ship from end to end like an arrow, circles about, springs aside, evades, rears, breaks, kills. . . . The horrid cannon flings itself about, advances, recoils, strikes to the right, strikes to the left, flees, passes, breaks down obstacles, crushes men like flies.

Point out the subject substantives in these sentences from Victor Hugo.

In the two compound predicates of the above sentences there are twenty-five verbs. What are they ?

b. Combine the sentences in each of the following groups into a single sentence containing a compound subject or a compound predicate. Remember to use commas to separate the words of the compound parts.

- (1) Mothers weep for the dead soldiers.
Wives weep for the dead soldiers.
Sisters weep for the dead soldiers.
Children weep for the dead soldiers.

What part of the one sentence made from the sentences in group (1) is compound?

What effect has the change upon the thought?

- (2) The stag sniffed the air.
The stag sprang to his feet.
The stag gazed about him.
The stag bounded away.
The stag disappeared in the thicket.

What part of the one sentence made from the sentences in group (2) is compound?

What effect has the change upon the thought?

c. Tennyson uses the compound subject and compound predicate in the following sentence. What effect has he produced?

Cannon to right of them,
Cannon to left of them,
Cannon in front of them,
Volleyed and thundered.

d. Find the compound parts in the following sentences from *The Life of Robert Louis Stevenson*:

(1) In his infancy his mother and his nurse Cummie soothed and tended him.

(2) Ill-health, overwork, penury, loneliness, and the great strain of anxiety overpowered the brave fighter.

Rewrite one of the quotations above, using simple instead of compound parts. Then compare what you have written with the original quotation. Which reads better?

e. Express the following thoughts more briefly, by using compound subjects or predicates:

(1) John went to the city and so did Harry.

(2) Harry saved his money and so he became rich. Then he made a home for his mother.

(3) His mother lived on Main Street. He lived there too.


(4) He shook his head. Then he picked up his bundle, and he walked away.

f. Write sentences containing —

1. Two or more subjects of the same verb connected by *and*.

2. Two or more subjects of the same verb connected by *or*.

3. Two or more predicates with the same subject connected by *and*, *or*, or *but*.



48-63 Review

CHAPTER THREE

TOPICS, PARAGRAPHS, OUTLINES

I. WHAT A TOPIC IS

IF we speak of the subject of a story, we mean the person or thing it tells about. If we speak of the subject of a conversation, we mean the person or thing spoken about.

— *Subject* is the broad word for anything written or spoken about, such as, "School Buildings."

But a general subject, like "School Buildings," includes different parts, or particular subjects: such as, Early School Buildings, Modern School Buildings, Iowa School Buildings.

A particular subject, like "Early School Buildings," may include still narrower subjects or parts of the subject: such as, (1) the schoolhouse, (2) heating arrangements, (3) seating arrangements.

— A narrow subject or part of a subject is called a *Topic*.

Mention at least three interesting topics suggested by each of the following subjects:

1. Stories. 3. Knights. 5. Flowers. 7. A dance.
2. Books. 4. Lochinvar. 6. Money. 8. A ball game.
9. How to make a cake. 10. How to make a box.

II. WHAT A PARAGRAPH IS

If we are reading about Early School Buildings, it is a great convenience to have all the sentences about the building itself put in one group, and in another group all the sentences about the heating; and all the sentences about the seats, the hours, and the study rules in three other separate groups; so that we may read about one topic at a time.

All good writers and speakers group together the sentences relating to a single topic.

A group of closely related sentences developing a single topic is called a *Paragraph*.

Another great convenience in reading is to be able to tell at a glance where one topic ends and another begins.

All good writers show a change of topic by indenting the first line of each paragraph.

To *indent* means to notch, like teeth.

The word *paragraph* means "a stroke in the margin," which was the old way of showing a change of topic. Sometimes we still show a change of topic by using in the margin the sign ¶.

Remember that a paragraph is a *group of closely related sentences* about a single topic. The *indention* is only a *sign to the eye*. You cannot make sentences closely related just by indenting the first of them.

A paragraph develops a topic. Indention shows the beginning of a new topic.

There should be as many paragraphs in a composition as there are topics treated ; and the first word of every written paragraph should be indented.

Beware of using indention as a *false* sign. Use it as a *true* sign, showing a real *change of topic*.

III. STUDYING PARAGRAPHS FOR TOPICS

Read carefully the following description of Early School Buildings, and see how Miss Crawford has grouped together the sentences relating to each topic, and shown the change from one topic to another by indention.

Early School Buildings

The most cheerful thing about those early school buildings was the color they were painted. Latterly there has been an attempt to shatter one of our cherished New England traditions by asserting that this color was not red. But the weight of evidence is all on the other side ; the " little red schoolhouse " remains. It was

usually one small one-room building — this school-house — which was entered through a shed-like hallway in which wood was piled and where hats, coats, and dinner pails were stored. (Topic: the building itself.)

Sometimes the wood was furnished by the parents, the child with a stingy father being then, by common consent, denied intimate relations with the fire. After the time of fireplaces a large square stove in the center of the room was the usual method of heating. From this a long pipe, suspended by chains, reached to the end of the building where the chimney stood. Frequently this primitive heating-plant had to cope with the problem of raising the temperature from twelve below zero, when school opened, to a temperature favorable to "wrighting." (Topic: the heating.)

The first seats in the little red schoolhouse were planks set on legs. These were sometimes taken out at noontime, turned bottom upward, and used for sliding down hill on the snow crust. Later, there were benches with vertical backs set at right angles to the seats, torturing things for a child to sit on during the long sessions kept by some of these early schools, "nine hours a day in summer, six days a week." (Topic: the seats.)

New Haven held school from "6 in ye morning, to 11 a clock in ye forenoon, and from 1 a clock in the afternoon to 5 a clock in the afternoon in Summer and 4 in Winter." Salem, Massachusetts, received a gift of a bell from England in 1723, which, we learn, rang for school at seven in the morning from March to November, and at eight from November to March. School here closed at four in Winter and at five in

Summer. But when the schoolroom door once was shut, dull care was left behind. (Topic: the hours.)

There was no home study in those days. Not only did the pupils get their lessons and recite them in the schoolroom, but they also wrote their compositions there, and — as soon as education had developed to that point — did a good deal of general reading besides. Thus the evenings were free for the sleigh-rides, candy-parties, and skating which assured to our New England forbears clear eyes and rosy cheeks. (Topic: the study.)

— MARY CAROLINE CRAWFORD *

a. Let us study the first paragraph in "Early School Buildings."

The first sentence tells us that the buildings were painted a cheerful color. The second sentence tells us that some persons have said this color was not red. The third sentence asserts that the color really was red. The fourth and last sentence tells the size and arrangement of the schoolhouse.

These four sentences all relate to the color, size, and arrangement of the *building*. They form a paragraph developing the topic, *The building itself*.

b. Study in the same way each of the other paragraphs in "Early School Buildings."

* From *Social Life in Old New England*. Copyright, 1914, by Little, Brown & Co.

IV. OUTLINES

The plan of the last selection may be shown by writing the subject and the topics of the paragraphs, one below the other: thus,

EARLY SCHOOL BUILDINGS

1. The building itself.
2. The heating.
3. The seats.
4. The hours.
5. The study.

➤ **A sketch of the plan of a composition is called an Outline.**

Outlines are a great help to speakers and writers. A successful speaker and writer always has in his mind a clear outline of what he wishes to say. Very often he writes it down, studies it, and carefully revises it, in order that his speech or writing may be arranged in the best way, contain all that is needed, and omit everything else.

In some books the topic of each paragraph is printed in prominent type before the beginning of the paragraph, or in the margin.

V. DESCRIPTION FROM AN OUTLINE

a. Following the outline that we made from "Early School Buildings," describe in five paragraphs "A Modern School Building." You may

describe your own, or any other school building with which you are familiar.

b. Select a subject from the following list, and think about the different things included in it. How many interesting topics can you find in it? Make an outline for an interesting talk on the chosen subject.

1. A rainy day.
2. The woods.
3. Mountains.
4. The ocean.
5. An old man I know.
6. Early transportation.
7. An attractive gown.
8. The new fashions for women.
9. Airplanes.
10. The Great War.
11. Books.
12. Farming.
13. Photography.
14. Manual Training.

c. Let several outlines be copied on the board. Are the topics they name interesting? Are they fairly complete? Do they contain anything unimportant? Are they well arranged?

d. Improve your own outline in any way you can, and then give your classmates an interesting talk on the subject. How will you begin? How will you end?



VI. NOTING CHANGES IN TOPICS

Below is a short selection on "The Industries of Canada." The author wrote this as seven paragraphs, and indented the first line of each paragraph to show the changes of topic. Here it is printed without indention. Can you tell where each paragraph begins and ends? Remember that a paragraph consists of a sentence or a group of sentences developing a single topic. Here is an outline of the selection :

- | | | |
|---------------|-------------|------------|
| 1. Ownership. | 4. Forests. | 6. Wheat. |
| 2. Climate. | 5. Farming. | 7. Mining. |
| 3. Fishing. | | |

The Industries of Canada

Canada is a British colony; and Newfoundland and Labrador also belong to England, but are separate from Canada. Much of this region is cold and bleak; but the southern part resembles the northern United States in climate and soil, so that the products on the two sides of the boundary may be expected to correspond. Fishing was found to be an important industry along the New England coast; so it is also in Nova Scotia and Newfoundland. Maine in the East and Washington in the West are covered with vast forests. Forests extend into Canada, covering a large part of it, and in fact they reach northward for several hundred miles until the climate becomes so cold that trees can no longer grow. New York and Ohio are noted for

their fruit, dairying, and farming. Ontario, or the part of Canada just north of these States, has the same products. ¶ The best wheat fields in the United States are in Minnesota and the two Dakotas ; so Manitoba is the best wheat region in Canada. . . . The western mountains of the United States contain much gold, silver, and other metals ; it is the same with the mountains of Canada. The Klondike region should be remembered as a part of Canada, although it was mentioned in connection with the United States.

(From *Tarr & McMurry's Geographies*)

Mention the words that should begin separate paragraphs.

Whenever your teacher wishes to call your attention to a change of topic in your composition, she will do so by writing the paragraph sign (¶) at the place where a new paragraph should begin. Before rewriting and indenting the paragraph, ask yourself : Why should a new paragraph begin here ? What new topic is taken up ?

VII. THE TOPIC SENTENCE

A short composition, oral or written, developing only one topic, naturally consists of only one paragraph. A longer composition, developing more than one topic, consists of a succession of paragraphs. In either case, the excellence of the speech or writing will depend chiefly on the excellence of the separate paragraphs.

One thing that makes a good paragraph is a clear statement of what it is about. The subject of the following paragraph is stated in the first sentence.

Insects generally lead a jovial life. Think what it must be to lodge in a lily. Imagine a palace of ivory and pearl, with pillars of silver and capitals of gold, and exhaling such a perfume as never arose from human censer. Fancy again the fun of tucking one's self up for the night in the folds of a rose, rocked to sleep by the gentle sighs of summer air, nothing to do when you are awake but to wash yourself in a dewdrop, and fall to eating your bedclothes.

The indention shows the beginning of a new topic. What that topic is we discover from the first sentence, "Insects generally lead a jovial life." From this sentence we learn that this paragraph is about the jolly life of insects. Each of the other sentences gives an illustration of the jolly life of insects. Make a list of the illustrations.

—A sentence that presents the topic of a paragraph is called a *Topic Sentence*.

A speaker or writer is more easily understood if he states the topic of each paragraph at or near the beginning of the paragraph.

Sometimes the topic is put at the end of a paragraph, as a summing up.

VIII. NEWSPAPER TOPIC SENTENCES AND PARAGRAPHS

Look at a newspaper and notice that frequently a short topic sentence, set in heavy type as a headline or kind of title, precedes the paragraph that develops it.

The purpose of the use of the topic sentence as a headline in a newspaper is to attract attention; to help the hurried reader to get the gist of the news at a glance; to enable him to determine quickly what paragraphs he will probably find interesting.

a. Here are some topic sentences taken from a newspaper. Select one and from imagination write a paragraph developing it :

- (1) Auto Driver is Fined \$20. *FOR SPEEDING*
- (2) Naval Academy is Urged for the Pacific Coast.
- (3) Telephone Girls Fight Fire.
- (4) A Wireless Phone Will Link United States and Japan.
- (5) Gladden Lumber Plant Burns.
- (6) Brakeman Proves a Hero.
- (7) Boy Stole to Save Baby from Starving.
- (8) Boy Saves the Express.

b. From a newspaper select and bring to class at least six topic sentences.

c. Make six topic sentences, such as a newspaper might use, about occurrences that you have

observed — at school, on the way to school, at home.

IX. MAKING TOPIC SENTENCES

In the following paragraphs the topic is not stated. Compose for each paragraph a topic sentence which might be used at the beginning to let the reader know what the paragraph is about — what topic is developed in it.

(1) The heavens were growing grayer and grayer, and the sun hid itself so well that one couldn't imagine where it was. The rain fell faster and faster and beat harder and harder against the panes. The earth was hidden by fogs ; lakes, mountains, and woods floated together in an indistinct maze, and the landmarks could not be distinguished.

(2) The lamps under the wayside crosses were blown out. The roads were sheets of ice. The impenetrable darkness hid every trace of habitations. There was no living thing abroad.

(3) With the son of the house the cockatoo was generally at war ; she often bit him, and was always ready to show fight. With her mistress she was on her good behavior, for she recognized her as the law-giver for pets, and the locker-up of cages ; she obeyed her more readily than any other person. But her darling was the master, who let her do as she liked, and petted and coddled her always. On his knee she would sit an hour at a time perfectly quiet, satisfied to be near him.

X. HOW PARAGRAPHS GROW

The enlargement or development of the topic sentence by the addition of other sentences makes the paragraph. Each added sentence must help to develop the topic, or make it clear. There must be as many sentences as are necessary for the purpose, and no more.

➤ A topic sentence may be enlarged or developed into a paragraph in the following ways :

- (1) By giving details.
- (2) By giving illustrations or instances.
- (3) By giving reasons.
- (4) By giving comparisons or contrasts.

XI. ANALYZING PARAGRAPHS FOR WAYS OF GROWTH

Let us see how the following paragraphs grew. In the first an Indian, King Philip, is supposed to be speaking :

a.

Stranger, the land is mine. I understand not these paper rights. I gave not my consent when, for a few baubles, these broad regions were purchased of my fathers. They could sell what was theirs ; they could sell no more. How could my fathers sell what the Great Spirit had sent me into the world to live upon ? They knew not what they did.

— EDWARD EVERETT.

In the above paragraph the topic is announced in the first sentence. "Stranger, the land is mine," is a topic sentence. Through the sentences that follow, King Philip explains and defends his ownership of the land by giving *reasons*.

(1) He does not admit the white man's deed, "paper rights."

(2) He gave no consent to the sale of the lands by his fathers.

(3) His fathers could sell their own right to live upon the lands, but no more.

(4) His fathers could not sell his right, which he had from the Great Spirit himself, to "live upon" the land.

(5) The fathers knew not what they did.

Note how the Indian's idea of ownership of the land, asserted in the topic sentence, is developed — made clear and strong — by the reason mentioned in each added sentence.

b.

It is the Indian Summer. The rising sun blazes through the misty air like a conflagration. A yellowish, smoky haze fills the atmosphere,

And a filmy mist

Lies like a silver lining on the sky.

The wind is soft and low. It wafts to us the odor of the forest leaves, that hang wilted on the dripping branches, or drop into the stream. The gorgeous tints are gone, as if the autumnal rains had washed

them out. Orange, yellow, and scarlet, all are changed to one melancholy russet hue. The birds too have taken wing, and have left their roofless dwellings. Not the whistle of a robin, not the twitter of an eaves-dropping swallow, not the carol of one sweet, familiar voice. All gone. Only the dismal cawing of a crow, as he sits and curses that the harvest is over ; or the chit-chat of an idle squirrel, the noisy denizen of a hollow tree, the mendicant friar of a large parish, the absolute monarch of a dozen acorns.

— LONGFELLOW

The first sentence, "It is the Indian Summer," is the topic sentence. The sentences that follow, making up the paragraph, paint the picture of the Indian summer by giving *details*. What detail does each sentence contribute to the picture?

Make an outline of the details, using as few words as possible. You might begin thus :

Topic: Indian Summer.
Details: 1. Blazing sun.
2. Misty air.
3. Smoky haze.
etc.

c.

It is sad indeed to reflect on the disasters which this little band of Pilgrims encountered. Sad to see a portion of them the prey of unrelenting cupidity, treacherously embarked in an unseaworthy ship, which they are soon obliged to abandon, and crowd themselves into one vessel ; one hundred persons, besides the

ship's company, in a vessel of one hundred and sixty tons. One is touched at the story of the long, cold and weary autumnal passage ; of the landing on the inhospitable rocks at this dismal season, where they are deserted before long by the ship which had brought them, and which seemed their only hold upon the world of fellowmen — a prey to the elements and to want, and fearfully ignorant of the numbers, the power, and the temper of the savage tribes that filled the unexplored continent upon whose verge they had ventured.


— EDWARD EVERETT

A written outline of the above paragraph might read as follows :

Topic: Disasters of the Pilgrims.

Topic sentence: " It is sad indeed to reflect on the disasters which this little band of Pilgrims encountered."

Instances:

- (1) The starting on an unseaworthy ship.
 - (2) The forced abandonment of the unseaworthy vessel.
 - (3) The crowding of the whole company into a single small vessel.
 - (4) The long, cold, and weary passage in autumn.
 - (5) The landing on inhospitable rocks in a dismal season.
 - (6) Their desertion by the ship which had brought them.
 - (7) Their loneliness, at the mercy of the storms and in need of food and shelter.
 - (8) Their ignorance of the number, the power, and the temper of the savage tribes.
- 

XII. WRITING AN OUTLINE OF A PARAGRAPH

Read the following paragraph, and write an outline of it. Take one of the outlines given above as a guide:

I spent a great deal of time and pains to make an umbrella. I spoiled two or three before I contrived one to my mind. The main difficulty was to make it let down. I could make it spread, but if it did not let down too, it would not be portable for me any way except over my head. However, at last I made one to answer. I covered it with skins, the hair upward, so that it cast off the rain like a roof and kept off the sun so effectively that I could walk out in the hottest of the weather, and when I had no need of it I could close it, and carry it under my arm.

— ROBINSON CRUSOE

What is the topic? What is the topic sentence? How is the topic developed — by details, instances, reasons, or comparisons?

XIII. PLANNING PARAGRAPHS

Paragraphs do not come full grown into the mind of the speaker or writer. At the beginning he has only a general idea of something he wishes to say or write. Before he can make this general idea into a good paragraph or series of paragraphs, he must *think* and *plan*.

No better way of planning a speech or piece of writing has ever been hit on than that of Benjamin Franklin. His way was this :

1. To *set down* brief notes of his observations and thoughts on the topic, in the order in which they occurred to him.

2. To *strike out* those observations and thoughts which were not needed for the clear development of the topic.

3. To *rearrange* his notes in what seemed the best order for presentation.

➤ Anything not directly connected with the topic must be kept out of the paragraph.

➤ Events are naturally arranged in the order of their occurrence or time.

➤ Details are naturally arranged in the order of their prominence.

First we note details that are prominent because they are large, near, or bright; those that are small or distant are noted last.

➤ Illustrations and reasons are most interesting when arranged in *climax*, beginning with the less important and ending with the more important.

If you think out beforehand a simple outline for each of your paragraphs, you will find it much easier to make your paragraphs clear and interesting, and to keep out things that do not belong in them. The following outline will show you how to plan a paragraph :

Topic: A Popular Song

Topic sentence: All day I was haunted by the refrain of a popular song.

Development by giving details and instances:

Milkman whistled it.

Cook sang it.

Small brother attempted it.

School orchestra played it.

I succumbed to its influence.

a. Write a paragraph from the above outline. In composing your sentences you might use some of the following introductory words :

I was awakened at half past four by —.

As I dressed I heard the cook —.

At the breakfast table my small brother —.

Arriving at school —.

As I prepared for bed I found myself —.

b. Which of the points mentioned in the following outline should be omitted from the paragraph? Explain why.

Topic: The Inventions of Edison.

Topic sentence: Thomas Alva Edison is the greatest inventor in the history of mankind.

Electric Lamp.

Phonograph.

Home in Orange.

Telephone Transmitter.

Born 1847.

Electric Storage Battery.

Deafness.

c. Have you ever wished you had a hundred dollars to spend as you pleased? Have you ever thought out what you would do with it? Your classmates would be interested in your plan for spending it. Make an outline of your plan.

Several of the outlines may be copied on the board and criticized by the class for their arrangement, omissions, and any points not needed.

d. After the outlines have been studied and criticized, improve your own outline. Then, with it in your mind, describe in a short talk your plan for spending a hundred dollars.

e. Write your plan in an interesting letter to your father or mother.

XIV. PARAGRAPH TALKS

a. Make an outline for a talk to your classmates on one of the following topics. Think carefully about the subject and its different parts. Then follow Benjamin Franklin's way of planning a talk.

Perhaps your outline may be copied on the board and criticized by the class.

1. Studying While Sister is Practicing.
2. Buying Christmas Presents with a Limited Allowance.
3. My Stamp Collection (or any other collection).

- 5/
4. Keeping a Canary and a Cat in the Same House.
 5. The Joys of a Long Trip by Canoe (or Automobile or Steamship or Train).
 6. Why Grown-ups Misunderstand Children.
 7. How to Entertain the Baby (Indoors, Out of Doors).
 8. Making Use of Odd Moments.
 9. My Experiences in Earning Money.
 10. The Origin of Nicknames.
 - 7/ 11. What I Should Like to Invent.
 12. "Order is Heaven's First Law."
 13. "A Little Bird Told Me."
 14. My Dog.
 15. The Advantages of Having a Brother (a Sister).
 16. The People I Like.
 17. People Who Win.
 18. Kickers.
 19. Playing Fair.
 20. My Favorite Poem.
 21. Our Old Photographs.
 22. My Baby Picture.
 23. My First Umbrella.
 24. The Joy of Collecting.
 25. Some Superstitions.
 26. The Traits I Admire Most in Men (Women, Children).

2/ b. Give the talk which you have outlined, as a little speech to the members of your class. When you have finished, the class will tell you what they liked about it, and how it could be improved. Speak so that all may hear you.

XV. THE BEGINNING, THE MIDDLE, AND THE ENDING OF A PARAGRAPH

a. The newspaper writer, as we have seen, tries to catch the reader's attention by the first sentence, the topic sentence of his paragraph. For this purpose he makes this sentence as interesting as possible. This is just what all writers should try to do — to interest the reader with the very first sentence. The boy critic of the library, you recall, made this the first test of a story — an interesting beginning.

Consider the opening sentence of each of the numbered paragraphs below. Does it arouse your interest? Does it make you think of what may follow? Does it make you want to read on?

(1) She was a dream of beauty. Her eyes were bright and shining. Her hair was like spun gold. Her lips were like rubies, but her boots needed blacking.

(2) On Saturday John Storms saved a comrade from death. He and his friend, Charles Waite, were skating on Green Pond. John had many other friends, but only Charles was with him on Saturday. Young Waite did not see an air-hole before him, and suddenly found himself in the water. Storms kept his head. He rushed to the bank, caught up a long pole that lay there, and returned to the aid of his friend. After strenuous efforts by both boys, Waite was rescued. Then the two boys went home to dinner.

(3) Beauty is a fairy. Sometimes she hides herself in a flower-cup or under a leaf, or creeps into the old ivy and plays hide-and-seek with the sunbeams, or haunts some ruined spot, or laughs out of a bright young face. Sometimes she takes the form of a white cloud, and goes dancing over the green fields, or the deep blue sea, where her misty form, marked out in a momentary darkness, looks like the passing shadow of an angel's wing.

7 The first sentence of a paragraph should be as interesting as possible.

b. As a paragraph is written to discuss a single topic, every sentence in that paragraph should contribute something of importance to the discussion of that topic. Such sentences give the reader the feeling of progress as he reads, and lead into the feeling of completeness when he reaches the end of the paragraph. All sentences, or parts of sentences, that bring in ideas not necessary to the topic under discussion, distract the reader's thought and interrupt progress.

Study carefully the numbered paragraphs above and ask of each: Does every sentence contribute something of importance to the development of the topic? Does any sentence, or part of a sentence, lead the mind away from the topic?

7 Every sentence in a paragraph should contribute something interesting to the development of the topic.

c. Just as a good climax of a story leaves the reader with the feeling of completeness, the feeling that there is no more to tell, so the climax of a paragraph should give the impression of completeness in the discussion of the topic of that paragraph.

Read again carefully the numbered paragraphs above. Ask of each : Does it end in a good climax ? Does it make you feel that enough has been said on that topic ?

The ending of a paragraph should give the impression of completeness.

XVI. MAKING PARAGRAPHS FROM TOPIC SENTENCES

a. He might easily have passed for Santa Claus.

Enlarge this topic sentence into a paragraph by adding sentences telling the particulars or details in which "he" so resembled Santa Claus that he might "easily have passed" for him. Think of the most striking characteristics of Santa Claus : hair and beard, eyes, smile ; fondness for children ; giving presents ; carrying a pack. Tell them in a natural order.

b. She was a true Cinderella.

Enlarge the above topic sentence into a paragraph by describing in detail her resemblance to Cinderella.

c. Nature had been very kind to the little valley.

From this topic sentence make a paragraph giving illustrations of how nature had been kind to the little valley. Perhaps it was rich in trees, flowers, a winding brook, and singing birds.

d. It is necessary to care for the teeth.

From this topic sentence make a paragraph telling reasons why it is necessary to care for the teeth.

e. A selfish person is his own worst enemy.

Why?

f. Mother showed me how to make bread.

How?

XVII. WRITING A PARAGRAPH FROM A TOPIC SENTENCE

Choose one of the following topic sentences and enlarge it into a paragraph. Indent your paragraph:

1. The city wakes slowly.

Give in order of time the particulars or details that show the city is waking.

2. Most of us make unnecessary mistakes in grammar.

What are some of these mistakes?

3. Only a brave man can be an aviator.

Why ?

4. We should have more spelling matches in school.

Give reasons.

5. Skating is a healthful exercise.

Give reasons.

6. I can improve my composition.

How ?

7. I taught myself to swim.

How ?

8. Making maple sugar is great fun.

9. Every boy should learn to use his hands.

10. Every girl should learn how to sew.

11. Boys should know how to cook.

12. Saturday is my happiest day.

13. Summer is the best season of the year.

14. I like only honest people.

15. The river is our greatest joy.

16. Life in the country is delightful.

XVIII. CONNECTED PARAGRAPHS

➤ In a series of paragraphs, the connection between them should be made plain. The development of one topic should lead naturally and easily to the topic developed in the next paragraph.

Notice how closely Miss Crawford connected the paragraphs about "Early School Buildings" (page 50). The first paragraph, describing the


schoolhouse, ends with a sentence in which the piled-up wood is mentioned; the second paragraph tells about the heating of the building, for which the wood was used. The second paragraph closes with a reference to "wrighting" (writing); the third describes the seats at which the children wrote.

How does paragraph three lead into paragraph four? How does paragraph four lead into paragraph five?



XIX. THE CONVERSATION PARAGRAPH

A change of topic, you have learned, is shown to the eye by indention. Indention is also used in writing a conversation, to indicate a change of speaker.



In writing a conversation, whenever the speaker changes, we should let the reader know it by beginning a new paragraph.

When brief explanations or descriptions accompany the words of a speaker, these explanations or descriptions are included in the paragraph with the speaker's words.

a. In the following conversation how many people took part? Give the reason for each indention.

Old Brooke picked him up. "Stand back, give him air," he says ; and then feeling his limbs, adds, "no bones broken. How do you feel, young man ?"

"Hah-hah," gasps Tom, as his wind comes back, "pretty well, thank you — all right."

"Who is he ?" asks Brooke.

"Oh, it's Brown ; he's a new boy ; I know him," said East coming up.

"Well, he is a plucky youngster, and will make a player," said Brooke.

— THOMAS HUGHES

b. Rewrite the following, beginning a new paragraph whenever there is a change of speakers.

"Which of you two youths is the elder ?" asked Socrates of two friends. "That is a matter of dispute between us," answered one of the boys. "And which is the nobler ? Is that also a matter of dispute ?" asked Socrates. "Yes, certainly," they answered. "And another disputed point is, which is the fairer ?" he asked. "Yes," replied the boys laughing. "I do not ask which is the richer of the two," he said, "for you are friends, are you not ?" "Certainly," answered the boys. "And friends have all things in common, so that one of you can be no richer than the other, if you say truly that you are friends," ended Socrates.

XX. WRITING CONVERSATION PARAGRAPHS

The following paragraph is intended to emphasize and illustrate the fact that success is

never easy, that it depends upon patient perseverance.


A popular author recently said, at a New York dinner party, that success is never easy. He said that his hearers would not believe him if he told them how many magazine stories of his had been rejected before his first novel was pronounced a success. Success in writing, he said, was like success in skating. When one of his hearers asked him what skating had to do with writing, he replied that he had learned to write as he had learned to skate, by getting up every time he fell down.

The paragraph contains no distracting sentences, it culminates in a good climax, and it gives the feeling of completeness. Yet it is not particularly interesting; it fails to impress the topic idea.

See how much the paragraph can be improved, how much more vividly the incidents can be made to stand out, by breaking it up into conversation paragraphs. Rewrite, beginning like this :

“Success is never easy,” said a popular author recently, at a New York dinner party. “If I were to tell you —”

Note that now the topic sentence is stated at the very outset in four words. Complete the re-writing. How many conversation paragraphs will you make? How many people speak?



XXI. INVENTING CONVERSATIONS

Select one of the following situations and imagine the conversation that might take place. How would the different characters speak ?

Write the conversation, adding words descriptive of the manner of the speakers.

1. Two boys who meet after school.
2. Two girls talk about hats.
3. A manager and an applicant for a position.
4. Renting a house.
5. A policeman and a chauffeur.
6. A teacher and a pupil.
7. A farmer and a young farm hand.
8. A salesman and a customer.
9. A mother and her son or daughter.
10. Two girls who meet in a store.

XXII. WRITING A LETTER IN PARAGRAPHS

Write a letter to a friend telling of a journey that you have just made and of your safe arrival. Before writing, make an outline of the topics you will enlarge upon. Your outline might be somewhat like the following :

1. Introductory : some general characterization of the journey ; reasons for writing about it.
2. The start : time, place, mode of travel.

3. An interesting or amusing experience : meeting friend ; something seen on the way.

4. An accident : to vehicle ; breaking something ; losing something.

5. The arrival : where, when, by whom met.

6. What the one who met you said. (A conversation paragraph.)

7. Ending of letter.

In place of each topic in this outline, you might write a topic sentence, as follows :

1. Such an interesting journey!

2. On Friday I left home to visit my friend, Will Reade.

3. I had a most amusing experience on the way.

4. We almost had a serious accident.

5. I arrived at Beechwood on time and found Will waiting for me.

6. He cried out, " You have come just in time."

XXIII. COMPARING THE PARAGRAPH AND THE STANZA

a. Divisions of prose are called *paragraphs*; divisions of poetry are called *stanzas*. Stanzas, like paragraphs, break up the composition and make it seem easier to read; sometimes the stanza, like the paragraph, presents a single topic. This is true of the stanzas in the following poem :

Vitae Lampada *
(The Torch of Life)

I

There's a breathless hush in the Close to-night —
Ten to make and the match to win —
A bumping pitch and a blinding light,
An hour to play and the last man in.
And it's not for the sake of a ribboned coat,
Or the selfish hope of a season's fame,
But his Captain's hand on his shoulder smote
"Play up! play up! and play the game!"

2

The sand of the desert is sodden red, —
Red with the wreck of a square that broke ; —
The Gatling's jammed and the Colonel dead,
And the regiment blind with dust and smoke.
The river of death has brimmed his banks,
And England's far, and Honor a name,
But the voice of a schoolboy rallies the ranks:
"Play up! play up! and play the game!"

3

This is the word that year by year,
While in her place the school is set,
Every one of her sons must hear,
And none that hears it dare forget.
This they all with a joyful mind
Bear through life like a torch in flame,
And falling, fling to the host behind —
"Play up! play up! and play the game!"

— SIR HENRY NEWBOLT

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Each stanza in this poem deals with a distinct topic. In the first stanza the thought is grouped about a cricket match played at school. Here the boy is taught the lesson, "Play up! play up! and play the game!"

The second stanza tells of the experience of one of the boys when he becomes a soldier and wins a battle by applying the lesson, "Play up! play up! and play the game!"

The third stanza is the climax; it presents "Play up! play up! and play the game!" as the great lesson of the school, the lesson that the pupils learn to apply in all situations throughout their lives.

This poem is well worth memorizing.

b. Stanzas do not always correspond with the topics of the poem. Very often, instead of marking divisions of thought or changes of topic, stanzas merely indicate fixed groupings of lines and rhymes.

In prose, indention shows a change of topic or of speaker.
In poetry, indention shows a change of topic, or, more often, the grouping of rhymes.

c. Select some poem that you like and explain the indention of the lines. Which stanzas mark divisions of thought?

get a poem

CHAPTER FOUR

NOUNS AND PRONOUNS; NOMINATIVE CASE;
NUMBER AND PERSON; AGREEMENT OF VERBS;
GENDER; AGREEMENT OF PRONOUNS.

I. NOUNS COMMON AND PROPER

ALL words are divided into eight classes, according to their use in sentences. These classes are called the **Parts of Speech**. They are *Nouns*, *Pronouns*, *Verbs*, *Adjectives*, *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*.

➤ A word used as the name of something is called a *Noun*.

a. Point out the names of persons or things in the following lines:

Young Lochinvar is come out of the West, —
Through all the wide Border his steed was the best,
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

Which noun in these lines is the name of a particular person? Which noun is the name of any person of the same kind as Lochinvar? Which nouns are names of places? Which noun is the name of an animal? Which noun is the name of a feeling? What other noun can you find?

The name of a particular person or thing is called a *Proper Noun*.

The name of any one of a class of persons or things is called a *Common Noun*.

b. Mention a proper noun suggested to you by each of the following common nouns :

boy girl man day month country inventor

c. Mention a noun that is common to all the persons or things in each of the following groups :

1	2	3
Mary	Washington	Carlo
Emma	Lincoln	Bruno
Nellie	McKinley	Tray
Bertha	Cleveland	Rover
4	5	6
Baltimore	Alabama	Hudson
Denver	Kansas	Mississippi
Chicago	Utah	Rhine
Boston	Minnesota	Danube

Proper nouns should be indicated to the eye by beginning them with capital letters ; also many words derived from them : as, *American, Americanism*.

The words *father, mother, uncle, aunt, cousin*, and others like them, are sometimes common nouns, and sometimes proper nouns. They are proper nouns and should begin with capitals when they are the customary names, or part of the customary names, *used in addressing* particular persons. Thus :

My *father* is calling me.

I am coming, *Father*. (Name used in address.)

I have an *uncle*.

I call him *Uncle Henry*. (Name used in address.)

My dear cousin Jennie (if the writer is accustomed to call her "Jennie").

My dear Cousin Jennie (if the writer is accustomed to call her "Cousin Jennie").

II. STUDYING SENTENCES FOR NOUNS

a. Make a list of the names of *sounds* in the following sentences :

I hear sweet music.

A loud crash startled me.

Are you afraid of thunder?

The clash of sabers and the crack of pistols mingled with the booming of cannon and the roar of musketry.

b. Make a list of the names of *actions* in the following sentences :

I am fond of walking.

She teaches us reading and writing.

Laughter is good for the health.

Swimming and diving are summer sports.

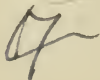
c. Make a list of the names of *feelings* in the following sentences :

He never knew fear.

Joy comes, grief goes.

He endured the agony bravely.

The pain in my head is neuralgia.



d. Make a list of the names of *states* or *conditions* in the following sentences :

Life is earnest.

Death cometh soon or late.

Oh, sleep, it is a gentle thing.

She was overcome with fatigue.

She quickly recovered from her swoon.

e. Make a list of the names of *qualities* in the following sentences :

He had no courage.

Wisdom is the principal thing.

He had the strength of a lion.

America is the home of freedom.

He was honored for his obedience and truth.

f. Make a list of all the nouns in the following sentences :

Haste makes waste.

Honesty is the best policy.

Truth is stranger than fiction.

Pride goeth before destruction.

Sailing on this lake is dangerous.

A thing of beauty is a joy forever.

A little neglect may breed mischief.

g. Make a list of the nouns in the following selection :

For, lo! the winter is past, the rain is over and gone ; the flowers appear on the earth ; the time of the singing of birds is come, and the voice of the turtle is heard in our land ; the fig tree putteth forth her

green figs, and the vines with the tender grape give a good smell.

III. PRONOUNS

Read the following sentences :

Ralph bought Ralph a top. The top Ralph gave to Ralph's sister Laura. Laura wanted the top.

Point out the proper nouns in these sentences ; the common nouns. Do the sentences sound well ? Do they mention one boy, or more than one ?

They might mean that Ralph Brown bought Ralph Smith a top and that Ralph Jones, taking the top, gave it to Ralph Miller's sister.

Do the sentences mention one girl, or more than one ? Might they not refer to two Lauras, Laura Miller and Laura Robinson ?

We may avoid both the obscurity and the unpleasant repetition by substituting other words for some of the nouns :

Ralph bought *himself* a top, *which he* afterward gave to *his* sister Laura, *who* wanted *it*.

What three words are used to avoid the repetition of the noun *Ralph*, and to make it clear that only one Ralph is meant ? What two words are used instead of the noun *top* ? What word is used instead of the noun *Laura* ?

A word used instead of a noun is called a *Pronoun*.

a. Rewrite the following sentences, using pronouns instead of nouns to avoid obscurity and repetition :

Charles has lost Charles's pencil.

Bessie has learned Bessie's lesson.

The baby cried because the baby lost the baby's rattle.

As Fred was going to the village, Fred met Fred's cousin.

IV. PERSONAL PRONOUNS

a. Fill the following blanks with pronouns you would use instead of the name of the *person speaking*.

— will call Mary. She often goes with —. She is — little sister. The sled she used yesterday is —. She cried when — fell off and hurt —.

b. Fill the following blanks with pronouns you would use instead of the names of two or more *persons speaking*.

— love Brownie, and he loves —. He is — dog. He has been — for a year. — chose him — from among five puppies.

A word that refers to the person speaking is said to be in the *First Person*.

c. Fill the following blanks with pronouns you would use instead of the names of the person or persons *spoken to*:

I am glad — have come early and brought — sewing. I must work on mine, so I hoped you would bring —. Did — do all that — ?

A word that refers to the person spoken to is in the *Second Person*.

d. Fill the following blanks with pronouns you would use instead of the name of (1) a boy *spoken of*; (2) a girl *spoken of*:

— is a classmate. I see — every day. I do not know — address. — once corrected my exercise and I corrected —.

Fill the following blanks with pronouns used instead of the tree *spoken of*:

The oak is famous for — strength. — often lives hundreds of years. The Druids worshiped —.

Fill the following blanks with pronouns used instead of the persons or things *spoken of*:

Oak trees are famous for — strength. — often live hundreds of years. The Druids worshiped — Pine trees keep — leaves, but oaks shed —.

A word that refers to the person or thing spoken of is in the *Third Person*.

A pronoun that distinguishes between the person speaking, the person spoken to, and the person or thing spoken of, is called a *Personal Pronoun*.

In referring to a boy you may say, "This book is his" (never "hisn"). In referring to a girl

you may say, "This book is hers" (never "hern"). In referring to several persons you may say, "This house is theirs" (never "theirn"). "Hisn," "hern," "yourn," "meself," "hissself," and "theirselves" are never used by good speakers and writers.

The pronoun "its" has no apostrophe.

"It's" is a contraction for *it is*.

e. What kind of word is "her"?

"Her" is a pronoun, because it is used instead of a noun or name. It is in the third person, because it refers to the person spoken of.

Study in the same way each of the following words :

I	she	they	ourselves	itself
me	her	them	yourself	themselves
you	it	mine	yourselves	thou
he	we	ours	himself	ye
him	us	yours	herself	thysself

f. Fill the following blanks with pronouns and tell what they stand for :

Barbara has lost — needle. — was sewing with —. Perhaps — has fallen under — chair. Let — all look under — chairs. — has thread in —. Mother, will — please give — another?

Many mistakes in language consist in the wrong use of Personal Pronouns.

V. CASE

Compare the two pronouns which denote the person speaking in the following sentences :

I will call Mary. She often goes with me.

“I” and “me” are both personal pronouns, referring to the person speaking. “I” is the subject of a sentence, “me” is not. What is the subject of the second sentence ?

Compare the pronouns which denote the person spoken of in the following sentences :

He often goes with me. I will call him.

“He” and “him” both denote the person spoken of. “He” is the subject of a sentence, “him” is not. What is the subject of the second sentence ?

The form of a noun or pronoun that shows its relation to other words is called *Case*.

The form of a word used as the subject of a sentence is called the *Nominative Case*.

“I” and “he” are the nominative case of the pronouns denoting a person speaking and a man spoken of.

The forms “me” and “him” are, in English, usually called the **Objective Case**. Some persons prefer to call this case the *Accusative*, which is the name used in other languages.

Learn the following very important list :

<i>Nominative Case:</i>	I	we	he	she	they	who
<i>Objective Case:</i>	me	us	him	her	them	whom

VI. RIGHT AND WRONG IN LANGUAGE

You are now nearly ready to understand why it is right to say, "No girls *were* late this morning," and wrong to say, "No girls *was* late this morning"; right to say, "*He* and *I* saw it," and wrong to say, "*Him* and *me* saw it."

Right and wrong in language depend on the custom of speakers and writers of established reputation.

There is no *moral* wrong in your saying, "No girls *was* late this morning" or "*Him* and *me* saw it"; and if you do say it you will be understood. These forms of expression are common enough, and their meaning is instantly clear. But they are not used by well-informed and careful speakers. They produce in the mind of a well-informed hearer an impression of vulgarity like that which we get from seeing a person eat with his knife.

In language, as in manners and fashions, the law is found in the custom of the best people; and persons who wish to be classed as cultivated people must speak and write like cultivated people. If you do not speak like well-informed

and careful speakers, you run the risk of being classed as ignorant and vulgar.

The next lessons will explain the *rules* which good writers and speakers follow when they say, "No girls *were* late this morning," and "*He* and *I* saw it."

VII. PRONOUNS AS SUBJECTS

Good speakers and writers always use as subjects the Nominative forms *I, we, he, she, they, or who*.

Good speakers and writers never use as subjects the Objective forms *me, us, him, her, them, or whom*.

Who spoke? I spoke.

Who spoke? I.

Either of the above answers is correct. Everybody uses the pronoun *I* in the first answer; but some people use the pronoun *me* instead of *I* when the predicate is omitted. That is wrong. The omission of the predicate does not change the form of the pronoun that should be used.

a. Insert the proper form of pronoun in each blank, and tell why it is correct. What predicates are omitted?

I, Me

Who will go? — will go.

Who will stay with me? — will.

Who will tend the door? —.

Blanche was right, and —— too.
Brother is taller than ——.
He isn't so old as ——.

We, Us

Our parents are wiser than —— are.
They know more than ——.
They are as human as ——.
They can take a joke as well as ——.
They are going to the show, and —— too.

He, Him


Reginald's sister is much younger than ——
Therefore she is not so tall as ——.
Neither can she run as fast as ——.
She loves —— dearly, and —— loves her.
—— and she are both studious.

She, Her

Barbara's brother is older than ——
But he is not so observant as ——.
Neither can he dance as well as ——.
He loves —— dearly, and —— loves him.
There are few girls more thoughtful than ——.

They, Them

The opponents of our boys were heavier than ——.
Few boys could have done as well as ——.
—— who strive for victory must be ready to take
defeat.
Did you ever see boys as bold as —— ?
—— who come last must take what's left.



VIII. PRONOUNS IN COMPOUND SUBJECTS

The same case of pronoun should be used in a compound subject that is used in a single subject.

Compare the following sentences :

- (1) John went fishing.
- (2) I went fishing.
- (3) John and I went fishing.
- (4) He caught four bass.
- (5) I caught three bass.
- (6) He and I caught seven bass.

The nominative case of the pronoun *I* is correct in the compound subjects (3) and (6), because it is the same case that is used in the single subjects (2), (4), and (5).

You probably would not think of saying, "*Me* went fishing" or "*Him* went fishing." Why, then, should you ever say, "*Me* and *him* went fishing"?

Remember that the objective forms *me*, *us*, *him*, *her*, and *them* are never used by good speakers as subject substantives. They use instead the nominative forms *I*, *we*, *he*, *she*, and *they*.

And if you are polite, you will always put the other person first and yourself last. You will always say, "John and I went fishing," not "I and John went fishing."

a. Let us study the following sentence and see

what pronouns can be rightly used in the blank places :

—— and —— went home early.

The subject of the sentence is “—— and ——” two connected pronouns forming a compound subject. The predicate is “went home early.” Only nominative forms of pronouns are used by good speakers as subjects, and a polite speaker puts himself last. Therefore we should say :

He and I went home early.

She and I went home early.

He and she went home early.

She and they went home early.

He and they went home early.

You and he went home early.

You and she went home early.

b. Study in the same way the following sentences and fill the blanks with as many correct forms of pronouns as you can think of, except “you” :

1. —— and Frank sang a duet.
2. —— and Bruno played together.
3. Grace and —— met at dancing school.
4. —— and my sister came to school together.
5. Joe and —— went to the game.
6. —— and —— walked to the field.
7. Mother and —— are going to a party.
8. Were —— and —— invited ?
9. Can't you and —— help Mother ?
10. What were you and —— talking about ?

IX. SINGULAR AND PLURAL NOUNS AND PRONOUNS

What is the difference in meaning between the words *book* and *books*? “Book” denotes one object, “books” denotes two or more objects.

The form of a word that denotes one object is called the *Singular Number*.

The form of a word that denotes more than one object is called the *Plural Number*.

a. What is the number of the noun *foxes*? *Foxes* is in the plural number, because it denotes more than one object.

Study in the same way the number of each of the following words :

bell	hero	feet	knife	woman
children	heroes	foot	geese	women
child	tooth	cities	goose	mice
man	teeth	city	ox	mouse
men	lady	apple	oxen	leaves

b. Study in the same way the number of each pronoun in the list on page 88.

c. Study in the same way the number of each subject substantive on pages 37–38.

d. What is the plural of the following nouns and pronouns ?

door	pencil	foot	I	him
horse	desk	man	he	me

X. FORMATION OF PLURAL NOUNS

Most nouns form the plural by adding "s" to the singular: *as, book, books.*

The following variations from this regular rule are important:

1. **"-es."** When the singular ends in a sound that does not unite with "s" alone, "es" is added, forming an additional syllable: *as, fox, foxes.*

2. **Plural of Nouns Ending in "y."** If the "y" is preceded by a vowel, the plural is regular: *as, valley, valleys.*

If the "y" is preceded by a consonant, "y" is changed to "i" and "es" is added to form the plural: *as, lady, ladies; city, cities.*

3. **Plural of Nouns Ending in "f."** The following nouns ending with the sound of "f" change "f" or "fe" to "v" and add "es":

beef	elf	knife	life	self	shelf	wife
calf	half	leaf	loaf	sheaf	thief	wolf

4. **Plurals by Inward Change.** Of such plurals the only examples are: *foot, feet; tooth, teeth; goose, geese; louse, lice; man, men; mouse, mice; woman, women.*

5. **Plural of Proper Nouns.** Proper nouns, when made plural, are not changed internally: *as, Henry, Henrys; Nero, Neros.*

Proper names preceded by titles, as "Mr. Smith," "Miss Smith," "Colonel Smith," are treated in two different ways. We say "the Mr. Smiths," "the Mrs. Smiths," "the Miss Smiths," "the Colonel

Smiths ” ; but we also say “ the Messrs. Smith,” “ the Misses Smith,” and “ the Colonels Smith.”

6. **Plural of Compound Nouns.** Most compound nouns form the plural by adding the proper sign of the plural to the fundamental part of the word, *i.e.* to the part which is described by the rest of the phrase : as, oxcart, oxcart ; court-martial, courts-martial ; aid-de-camp, aids-de-camp. When no single word is fundamental, as in “ forget-me-not,” the sign of the plural is put at the end : as, forget-me-nots. Words like “ spoonful,” the compound nature of which has been almost forgotten, also take the sign of the plural at the end : as, spoonfuls, cupfuls. “ Manservant,” “ womanservant,” and “ knighttemplar” often add the plural sign to both words : as, menservants.

7. **Letters, Figures, and Other Symbols** are made plural by adding an apostrophe and “ s ” (’s) : as, “ There are more e’s than a’s in this word ” ; “ Dot your i’s and cross your t’s.”

XI. DICTATION EXERCISE: SINGULAR AND PLURAL NOUNS

a. Write in one column the singular and in the opposite column the plural of the following words :

Shoe, peach, rose, box, bush, grass.

Ox, child, tooth, goose, mouse, woman.

Chimney, fairy, baby, turkey, body, journey.

Chief, dwarf, grief, gulf, half, hoof, knife, loaf, roof, shelf, thief, wolf.

I, me.

b. Write the plural of each of the following nouns :

deer	ax	herring	valley	mass
leaf	solo	stitch	horse	pupil
compass	lash	alley	buffalo	goose-quill
Mary	dynamo	chromo	memento	father-in-law

XII. SINGULAR AND PLURAL VERBS

You have learned that most nouns and pronouns have different forms for the singular and the plural number.

Verbs, too, often show by their form whether they refer to one person or thing, or more than one. For example, compare the following sentences :

My sheep is ready for shearing.

My sheep are ready for shearing.

These sentences are exactly alike except the verbs *is* and *are*.

“Is” shows that the thought is about only one sheep. Therefore “is” is a verb in the singular number.

“Are” shows that the thought is about more than one sheep. Therefore “are” is a verb in the plural number.

a. Study the verbs in the following sentences :

Your deer was in the garden.

Your deer were in the garden.

“Was” is a verb in the singular number, because it relates to one person or thing.

“Were” is a verb in the plural number, because it relates to more than one person or thing.

Study in the same way each verb in the following sentences :

1. The trout in this pool has quick eyes.
2. The trout in this pool have quick eyes.
3. The farmer's swine roots in his orchard.
4. The farmer's swine root in his orchard.
5. The swine does it to get food.
6. The swine do it to get food.

XIII. CHANGES IN VERBS FOR NUMBER AND PERSON

In most languages, including Old English, the form of the verb regularly changes with the number and person of the subject.

In modern English the form of the verb “is” changes with the person and number of its subject.

Learn the following forms of the verb “is” :

Present Time

Singular

1. *I am well.*
2. *You are well.*
3. *He (she, it) is well.*

Plural

1. *We are well.*
2. *You are well.*
3. *They are well.*

Past Time	
<i>Singular</i>	<i>Plural</i>
1. <i>I was</i> well.	1. <i>We were</i> well.
2. <i>You were</i> well.	2. <i>You were</i> well.
3. <i>He</i> (she, it, John) <i>was</i> well.	3. <i>They</i> (John and Jack) <i>were</i> well.

All other verbs in modern English, when they refer to present time, add "s" to the verb when the subject is third person singular.

Learn the following forms of the verb "make" :

Present Time	
<i>Singular</i>	<i>Plural</i>
1. I make mistakes.	1. We make mistakes.
2. You make mistakes.	2. You make mistakes.
3. He makes mistakes.	3. They make mistakes.

Past Time	
<i>Singular</i>	<i>Plural</i>
1. I made mistakes.	1. We made mistakes.
2. You made mistakes.	2. You made mistakes.
3. He made mistakes.	3. They made mistakes.

The third person singular of *have* is *has*.

The third person singular of *do* is *does*.

Don't is a contraction of *do not*. The contraction of *does not* is *doesn't*.

XIV. AGREEMENT OF VERB WITH ITS SUBJECT

In English, as in other languages, good speakers and writers observe the following rule :

The verb must agree with its subject in number and person.

A singular form of the verb is used when the subject is singular, or regarded as singular; a plural form, when the subject is plural, or regarded as plural.

Exception : The pronoun "you" always takes a plural verb, even when the meaning is singular : as, "Tom, you *were* late."

The following sentences are correct :

1. Half of the apples are gone. (The subject is plural in sense, though "half" is singular. The assertion is made of more than one apple.)

2. This kind of trees has soft wood. (The subject substantive, "kind," is singular.)

3. The sound of many voices was heard. (The subject substantive is "sound," not "voices.")

4. Neither of the two girls likes sewing. (The subject substantive, "neither," is singular.)

5. "Gulliver's Travels" was written by Swift. (The subject is singular in sense, though plural in form. The speaker is thinking of a single book.)

6. The football team has daily practice. (The team is here thought of as a single body.)

7. The football team have leather helmets. (The team is here thought of as a number of individuals.)

8. Mental, moral, and physical education go hand in hand. (The speaker is thinking of three kinds of education.)

9. The study of paragraphs is very important. (The subject substantive is "study".)

10. Every one of us has a book. (The subject substantive is "one.")

11. Father, as well as mother, is going. (“Father” is the only subject; “as well as mother” is parenthetical.)

Sentences often begin with *There is* or *There are*, *There was* or *There were*. The word “there” in such sentences is merely introductory, and the verb should agree in number with the subject substantive which follows it: as,

There is water in the well.

There are two sides to every question.

a. Tell which form of the verb is right in each of the following sentences, and explain the reason:

1. There (is, are) several girls in the party.
2. There (are, is) truth in what you say.
3. There (is, are) a crowd of people before the house.
4. There (were, was) more desks here than in Room 3.
5. There (was, were) a bushel of apples under the trees.
6. There (is, are) a great variety of flowers in the garden.
7. There (are, is) many kinds of people in the world.
8. There (is, are) some foolish and some sensible boys in every school.
9. There (is, are) a great quantity of wheat in the storehouse.
10. There (come, comes) times when the bravest tremble.

b. Make four interesting sentences of your own beginning with *There is*, *There are*, *There was*, and *There were*, in which “there” does not mean “in that place.”

c. Read aloud the following paragraphs, filling each blank with the proper word (*is*, *are*):

The winter burrows of the field mice — usually five or six inches below the surface, but sometimes they — simply hollowed out under a great stone. They — remarkable for the numerous chambers and side passages of which they — composed. In one of the largest rooms of this subterranean house — placed their winter bed, formed of fine, dry grasses. Its shape and size — about that of a football. It has a small cavity in the center, which — entered through a hole in the side. The mice creep in as do Arctic travelers into their fur-bags.

Here five or six young mice — born, and stay until the coming of warm weather, by which time they — grown, and go out to take care of themselves.

In the deepest part of the burrow — placed the store of provisions for parents and little ones : seeds, roots, small nuts, wheat, and rye. All these stores — carried to the burrows, often from long distances, in their baggy cheeks, which — the mice’s pockets.

— ERNEST INGERSOLL

d. Read the following lines aloud, filling each blank with the proper word (*has*, *have*):

A pin — a head, but — no hair ;

A clock — a face, but no mouth there ;

Needles — eyes, but they cannot see ;
 A fly — a trunk without lock or key ;
 A timepiece may lose, but cannot win ;
 A cornfield dimples without a chin ;
 A hill — no leg, but — a foot ;
 A wine-glass — a stem, but not a root ;
 A watch — hands, but no thumb or finger ;
 A boot — a tongue, but is no singer ;
 Rivers run, though they — no feet ;
 A saw — teeth, but it does not eat ;
 Ash-trees — keys, yet never a lock ;
 And baby crows, without being a cock.

— CHRISTINA G. ROSSETTI

e. Tell which form of the verb is correct in each of the following sentences, and explain the reason :

1. The pilot, with two passengers, (were, was) in the airplane.
2. John, as well as his brother, (was, were) in the Boys' Working Reserve.
3. The ship, with all its crew, (were, was) sunk.
4. No one except the members (are, is) admitted to the clubhouse.
5. Everyone of us (is, are) invited.
6. The story of his narrow escapes (make, makes) interesting reading.
7. The house with all its contents (was, were) destroyed.
8. Where (was, were) you last evening ?
9. Five times five (are, is) twenty-five.
10. Some of the workmen (have, has) already gone home.
11. Cereal and cream (is, are) his usual breakfast.

12. Neither of the children (are, is) ready.
13. "The Three Musketeers" (was, were) written by Dumas.
14. Five dollars (are, is) too much for that racquet.
15. The committee (are, is) ready to report. The committee (is, are) exhausted with (its, their) long session.

XV. CONTRACTED FORMS

Good speakers and writers often shorten the expressions printed in the first column into the contractions printed in the second column.

I

I am not
You are not
It is not
They are not
Was not
Were not
Has not
Have not
Does not
Do not

II

I'm not.
You're not *or* you aren't.
It's not *or* it isn't.
They're not *or* they aren't.
Wasn't.
Weren't.
Hasn't.
Haven't.
Doesn't.
Don't.

When a contraction is written, an apostrophe is used to mark the place of an omitted letter.

Ain't and *hain't* are not English words. They are never used by good speakers.

a. Which form of the verb is right in the following sentence ?

The cherries (*isn't*, *aren't*) ripe yet.

The subject of the verb is "cherries," which is in the plural number. Therefore the verb should be plural, and the sentence should be, "The cherries *aren't* ripe yet."

Study in the same way each of the following sentences, and fill each blank with the proper *contraction*. If two contractions are possible, use first one, then the other.

I'm not, Aren't, Isn't

(1) He — here. They — here. She — here.
The boys — here. It — here.

(2) He — writing any more. It — any use.
Those papers — of any use. — they yours? No,
they — mine.

(3) Those berries — good to eat. That kind of
wood — good to burn. I — going to stop here.

(4) No, you — right in your guess. I — tired.
I'm worried because mother — well.

(5) That desk — mine. That story — true.
The answer — in this book. — that your book?
No, it — mine.

Wasn't, Weren't

(6) He — there. They — there. She —
there. The girls — there. It — there. You —
there. We — there.

(7) It — of any use. The papers — of any
use. — this one yours? No, it — mine.

(8) The wood — good to burn. The fruit —
good to eat.

(9) You —— right in your guess. I —— tired. I was worried because father —— well.

(10) The mistake —— mine. That page —— in my book.

Hasn't, Haven't

(11) —— the wild geese gone south?

No, the wild geese —— gone south yet.

How do you know they —— ?

I —— seen any of them flying. My father —— seen any either.

—— you even heard them?

No, I —— either seen or heard them.

—— your father heard them at night?

No, he ——. But mother told me about them, and read me James Russell Lowell's vivid stanza describing them. —— you heard it? No, I —— heard it. Mary —— heard it, either. What is the stanza?

It is something like this:

Way overhead, as sweet and low

As distant bells that ring for meeting,

The wedged wild geese their bugles blow,

Further and further south retreating.

(12) —— Lazy come yet?

No, he —— come. He's always the last.

He probably —— heard the lines an Illinois teacher made up about him.

I'm sure he ——. We —— heard them either. What are they?

"He comes to school at nine, just missing being late.

He —— any pencil and he —— any slate.

He —— any ruler and he —— any book,

While at the other boys and girls he likes to sit and look."

Doesn't, Don't

(13) Why — Harry write? I — know why he — write. Perhaps he — have time.

(14) Why — those apple trees bear? The gardener — know why they —. — your father know? No, he —. — it worry him? No, I'm glad to say it —.

(15) Martha — look happy to-night. — she like dancing? Perhaps she —; I — know for sure. It — seem natural.

(16) It — seem possible that winter is here. Grandmother — like cold weather. She sits by the fire all day, but it — seem to keep her warm. She says the logs — seem to burn as well as they used to.

(17) Why — Tom and Dick come to our concerts? And why — George come? Tom says he — like music. I — know why Dick — come. I'm sure I — care if he —. He — need to come if he — want to. We — need his presence.

XVI. AGREEMENT OF VERB WITH COM-
POUND SUBJECT

A compound subject denoting more than one person or thing requires a plural verb.

a. Which form of the verb is right in the following sentence?

Tom and his sister (*was, were*) there.

The subject is "Tom and his sister," a compound subject denoting more than one person. Therefore the verb should be plural, to agree with its subject. The sentence should be, "Tom and his sister *were* there."

Study in the same way each of the following sentences, so as to tell which form of the verb is right :

1. Harold and Arthur (are, is) twin brothers.
2. The apple and the pear (belongs, belong) to the rose family.
3. Lida, Ruth, and Barbara (was, were) in the same automobile.
4. Fluency and eloquence (are, is) two different things.
5. The lion and the unicorn
(Was, were) fighting for the crown.

b. Singular subjects joined by *or* or *nor* take a singular verb, because they are thought of separately, not together: as, "Neither Tom nor his sister was there." When subjects connected by *or* or *nor* are of different numbers, the verb usually agrees with the nearest: as, "One or two were there."

Tell which form of the verb is right in each of the following sentences, and explain the reason:

1. (Is, are) Charlie or Will going?
2. Neither Father nor Mother (is, are) home.

3. The noise means that either the circus or the soldiers (has, have) come.
4. Neither of her brothers (was, were) present.
5. Either my watch or that clock (are, is) wrong.

XVII. GENDER

The word *lion* is the name of a male animal; the name of the female is *lioness*. The distinction between the objects themselves is called **sex**; the distinction between their names is called **gender**.

Gender is the property of a noun or a pronoun that distinguishes sex.

A word denoting a male object is of the masculine gender.

Examples: man, uncle, boy, brother, duke, hero, king, master, prince, tiger, he, him.

A word denoting a female object is of the feminine gender.

Examples: woman, aunt, girl, sister, duchess, heroine, queen, mistress, princess, tigress, she, her.

A word denoting an object that has no sex is in the neuter gender.

The word "neuter" means "neither."

Examples: apple, book, desk, hat, river, stone, table, it, which.

Many nouns and some pronouns are either masculine or feminine: as, cousin, child, friend,

laborer, parent, pupil, teacher, I, me, we, us, they, them, who, whom.

a. Write the masculine nouns in the following selection in one column, the feminine in another column, and the neuter in a third column:

Dr. Primrose and the Face Wash

As we expected our landlord the next day, my wife went to make the venison pasty. Moses sat reading, while I taught the little ones. My daughters seemed equally busy with the rest; and I observed them for a good while cooking something over the fire. I at first supposed they were assisting their mother, but little Dick informed me, in a whisper, that they were making a wash for the face. Washes of all kinds I had a natural antipathy to, for I knew that, instead of mending the complexion, they spoil it. I therefore approached my chair by sly degrees to the fire, and grasping the poker, as if it wanted mending, seemingly by accident overturned the whole composition, and it was too late to begin another.

—GOLDSMITH: *The Vicar of Wakefield*

XVIII. AGREEMENT OF PRONOUN IN GENDER

The word or group of words for which a pronoun stands is called its *antecedent*.

A pronoun must be of the same gender, number, and person as its antecedent.

a. Notice the following italicized words:

King Midas took a nice little *trout* on *his* plate, and, by way of experiment, touched *its* tail with *his* finger. To *his* horror, *it* was immediately transmuted from an admirably fried brook trout into a goldfish, though not one of those goldfishes which people often keep in glass globes, as ornaments for the parlor. No; but *it* was really a metallic fish and *it* looked as if *it* had been very cunningly made by the nicest goldsmith in the world. *Its* little bones were now golden wires; *its* fins and tail were thin plates of gold; and there were the marks of the fork in *it*, and all the delicate, frothy appearance of a nicely fried fish, exactly imitated in metal.

"Well, this is a quandary!" thought *he*, leaning back in *his* chair, and looking quite enviously at little *Marygold*, who was now eating *her* bread and milk with great satisfaction.

And truly, did you ever hear of such a pitiable case in all your lives? Here was literally the richest *breakfast* that could be set before a king, and *its* very richness made *it* absolutely good for nothing. The poorest *laborer*, sitting down to *his* crust of bread and cup of water, was far better off than King Midas, whose delicate *food* was really worth *its* weight in gold.

—HAWTHORNE: *A Wonder-Book*.

In this selection the masculine noun "King Midas" is referred to by "he" and "his." The feminine noun "Marygold" is referred to by "her." Neuter nouns, like "breakfast" or "food," are referred to by "it" or "its."

"Trout," which is either masculine or feminine,

is here referred to by "it" or "its," because the object named is thought of as a mere thing without any reference to sex.

"Laborer," which denotes either a male or a female person, is referred to by "his." This is customary when there is no desire to emphasize distinctions of sex. If the author had thought distinctions of sex were here important, he would have said, "The laborer sitting down to *his* or *her* crust of bread."

When a pronoun stands for a noun that may apply to both men and women, it is customary to use a masculine pronoun if there is no desire to emphasize distinctions of sex.

Example: Every person has his faults.

In speaking of animals, when there is no desire to note distinctions of sex, the general tendency is to use a masculine pronoun if the animal is large or strong, a neuter pronoun if the animal is small, a feminine pronoun if we think of the animal as possessing feminine qualities such as gentleness, beauty, timidity.

Examples: The tiger steals silently on his prey.

A trout swims with its tail.

The hare ran for her life.

In speaking of a small child, we often use the pronoun *it* when sex is not considered.

Example: The child reached out its little hands.

a. Insert an appropriate pronoun in each blank in the following sentences:

1. Can a leopard change — spots ?
2. Close in — covert covered the doe.
3. The lamb bleated for — mother.
4. The child was unconscious of — danger.
5. The bear rubbed — nose against the bars.
6. The goose had wandered from — companions.
7. The cat knew the dogs to be — mortal enemies.
8. The duck was pluming — feathers after — swim.
9. Even a fool, when — holdeth — peace, is counted wise.
10. If any person in the class needs a pencil, I will lend — mine.

XIX. GENDER IN PERSONIFICATION

Examine the following sentence :

Spring hangs *her* infant blossoms on the trees.

You observe that the writer refers to spring, which has neither life nor sex, by a feminine pronoun. The explanation is that he imagined spring as a person with life, and spoke accordingly. When we thus speak of an object without life as if it were a person, we are said to **Personify** it.

Gender in personification is determined by the same principle as in speaking of animals without regard to sex : things remarkable for size, power, strength, or other manly qualities are referred to as masculine ; things remarkable for beauty,

gentleness, grace, or other womanly qualities are referred to as feminine.

Here is another example of personification :

The *sun* now rose upon the right ;
Out of the sea came *he*.

a. Write five interesting sentences in which the following things are personified as masculine :

time war winter electricity the ocean

b. Write five interesting sentences in which the following things are personified as feminine :

a ship the earth night liberty peace

c. Fill each blank with a pronoun, and give the reason for its gender :

1. Every author has — faults.
2. A writer should be careful with — pronouns.
3. Venice sat in state, throned on — hundred isles.
4. A person who is rude in — table manners will be disliked.
5. Winter had bound the lakes and rivers fast in — icy grasp.
6. The mocking-bird shook from — little throat floods of delirious music.
7. The *Olympic* is a huge steamer. — is longer than the *Great Eastern*.
8. A calf can distinguish — mother's lowing from that of a hundred other cows.

9. When a cat comes near a light, the pupils of
— eyes contract and elongate.
10. The polar bear suffers so much from heat that
— cannot live long in warm climates; therefore
— is seldom seen in menageries.

XX. AGREEMENT OF PRONOUN IN NUMBER

Difficulties in the use of the number forms of pronouns arise mainly in connection with (1) nouns naming a collection of objects, called *collective nouns* and (2) such words as “anybody,” “everybody,” “each,” “either,” “neither,” and “nobody.”

A *collective noun* is referred to by a *singular pronoun* when the collection of objects is thought of as a single thing; by a *plural pronoun* when the speaker is thinking of the separate objects in the collection.

For instance, we refer to a committee as “it” when we think of it as a whole; when we think of the individuals who compose it, we use the pronoun “they.” Similarly we say, “The jury *has* given *its* verdict,” thinking of it as a single body; “The jury *have* gone to *their* homes,” thinking of the members.

Anybody, everybody, each, either, neither, and nobody are in the singular number; and in literary English they are referred to by *singular pronouns*, and take *singular verbs*.

Example: If anybody calls, ask *him* to wait.

If the writer considered reference to sex worth while, he would say "ask *him or her* to wait." Ordinarily, however, he would use "him" only, taking for granted the application to women.

a. Fill the blanks with the proper pronouns :

1. Each must take — turn.
2. Any one can do this if — (try, tries).
3. (Has, have) every one finished — work?
4. Every girl can do this if — (try, tries).
5. Either Mary or Lizzie will lend you — pencil.
6. The choir rendered — most popular selection.
7. The audience (was, were) very enthusiastic in — response.
8. Each pupil (was, were) requested to name — favorite color.
9. Probably everybody (is, are) eloquent at least once in — life.
10. Man after man passed, carrying — golf clubs with —.
11. Each of the girls married well, at least in — own opinion.
12. Each of the children married well, at least in — own opinion.
13. The team (was, were) on — own field and felt that — could not be defeated.
14. Whoever (loves, love) — school should do — best to keep its tone high.
15. Many a brave man met — death in an obscure moment of the war with Spain.
16. Whoso keepeth — mouth and — tongue, keepeth — soul from troubles.

XXI. AMBIGUOUS PRONOUNS

John told Fred that he knew that he had lost his book.

Just what does the above sentence mean? Who knew something? Who had lost a book? Whose book was lost? We make the meaning clear if we use a direct quotation:

John said, "Fred, you know that you lost my book."

Change the pronouns in this direct quotation so as to show five other meanings.

a. Make the following sentences clear by using direct quotations or by repeating nouns where necessary. Correct each faulty sentence in as many clear and sensible ways as you can; there may be many excellent ways of expressing the same thought:

(1) She prepared a fowl for dinner and had it ready in good time.

(2) The sailor told his mate that his knife was in his berth on his ship.

(3) The father told his son that he would spend all his money to recover his health.

(4) She removed all the furniture from the sitting room and swept it.

(5) John rescued Tom from the icy river. When he got him to the bank, his clothing was stiff with ice and he was so cold and so exhausted that he could scarcely stand.

CHAPTER FIVE

LETTER WRITING

A BUSINESS letter differs in form from a formal social note, and both of these differ from a friendly letter. The formal parts of each kind of letter have been established by custom; these must be thoroughly learned and always used.

I. THE FORM OF BUSINESS LETTERS

Letters about business are usually written to *strangers* who are *busy*. Therefore the letter must tell who the writer is, where he lives, when he writes, to whom he writes, and what the business is; and it must do this clearly and quickly. This is best done by using an unvarying form, so that the different bits of needed information are *always in the same place*, where the reader can find them at a single glance.

The formal parts of a business letter are:

- (1) The *heading*: *where* written, and *when*.
- (2) The *address*: *to whom* written, and *where* living.
- (3) The *salutation*: a courteous *greeting*.
- (4) The *body of the letter*: the *message*.

(5) The *complimentary close*: a courteous *leave taking*.

(6) The *signature*: the *name of the writer*.

(7) The *superscription*: the *address on the envelope*.

✓ 1. The *heading* of a business letter should contain the writer's address and the date. The address shows the receiver of the letter where to send his reply; the date, telling when the letter was written, is always important.

The heading should be written at the right of the center of the page. It may occupy two or three lines, as in the following examples:

- (a) 264 JEFFERSON AVE.,
HARRISON, N. J.,
April 3, 1917.
- (b) R.F.D. No. 3, WHITEWING, ILL.,
Sept. 4, 1917.
- (c) BOX 113, HOLCOME, MASS.,
May 4, 1917.
- (d) ORIENT BUILDING,
FOXVILLE, VA.,
Oct. 3, 1917.

In the above headings, commas are used to separate the different parts, and a period is used at the end. In (a) a comma is used after *Ave.* to separate the street address from the name of the city; a comma is used after *Harrison* to separate the name of the city from the name of the state;

a comma is used after *N. J.* to separate the address from the date; and a comma is used after *April 3* to separate the month and day from the year.

Where and why are commas used in headings (*b*), (*c*), and (*d*)? What mark is used after each complete heading?

Give reasons for all the other marks of punctuation used in the headings.

2. The *address* consists of the name of the person to whom the letter is written, and the place to which it is to be sent. It usually occupies two or three lines. The first line begins at the margin, that is, about one half inch from the left-hand edge of the sheet; the second line is usually indented, and the third, when there is a third, is indented still more, as in the following examples.

- (a) MR. JAMES WHITNEY,
156 E. MAIN ST.,
LEATOWN, MINN.
- (b) MESSRS. GREEN & LONG,
16 BROADWAY,
NEW YORK CITY.
- (c) D. R. JONES & Co.,
14 STATE ST., CHICAGO, ILL.
- (d) TO THE CAPTAIN OF THE BASEBALL TEAM,
GRANT SCHOOL, BRANSON, R. I.

In the address, commas are used to separate the different parts, and a period is placed at the close.

When and why are commas used in each of the above addresses?

What other marks of punctuation are used? Why?

3. The salutation, which should begin at the margin, usually consists of one of the following terms :


Dear Sir :	Gentlemen :	Dear Sirs :
Dear Madam :	Ladies :	

The salutation may be followed by a colon, a dash, a comma, or a comma and a dash.

4. The *body* of the letter may begin on the same line as the salutation, immediately to the right of it, or it may begin on the next line, indented like any other paragraph.

5. The body of the letter is followed by the *complimentary close* and the *signature* of the writer. The usual forms of complimentary close and signature in a business letter are :

- | | |
|---|--|
| (a) Yours truly,
JOHN WHITE | (b) Truly yours,
J. F. LANGLEY |
| (c) Very truly yours,
G. F. HOLMES | (d) Yours very truly,
HENRY LONGWORTH |
| (e) Yours respectfully,
CHARLES WRIGHT | |

A comma is used to separate the complimentary close from the signature. Only the first word in the complimentary close begins with a capital. 

II. THE ADDRESS ON THE ENVELOPE

a. The address on the envelope should be plainly written and complete. The address of the sender, sometimes also the name, with a request to "return in three (or five) days," is often printed or written in the upper left hand corner of the envelope. Why?

b. The name of the person to whom the letter is to be sent should occupy the middle of the envelope, and each succeeding line of the address should begin a little to the right of the one above.

(a)

MR. J. N. LONGFELLOW,
16 RAYMOND ST.,
NEWARK, N. J.

(b)

Return in three days to
21 Spruce St., Flint, Mich.

MR. J. M. BROWN,
15 WASHINGTON ST.,
CHARLESTON,
VA.

III. STUDYING AND WRITING BUSINESS LETTERS

Below are some common forms of business letters. Read them, and explain each mark of punctuation.

(a)

16 KIMBALL TERRACE,
NEWTONVILLE, MASS.,
May 6, 1917.

MESSRS. S. S. PIERCE & Co.,
TREMONT ST.,
BOSTON, MASS.

Gentlemen : Please send the following articles —

1 bbl. Gold Medal flour
10 lb. Granulated sugar
2 lb. Print butter
1 box Baker's cocoa

1 lb. Lipton's Ceylon tea

1 box Educator crackers

Ship these goods by Thursday's delivery, and charge them to my account.


Yours truly,
W. R. JONES

Write a letter to a merchant ordering at least five articles. Give heed to the letter form, the punctuation, and the following directions:

Make a simple list of articles wanted. Begin the name of each article with a capital letter. Use figures to indicate the desired amount.

Give shipping directions — mail, parcel post, express, or freight, unless the merchant makes his own deliveries as in the above order.

State how payment is to be made. If payment is inclosed, state the amount.

 (b)

R.F.D. No. 3, WHITEWING, ILL.,
Sept. 8, 1917.

THE OUTLOOK Co.,
381 FOURTH AVE., NEW YORK,

DEAR SIRs:

Inclosed you will find a money order for four dollars (\$4.00) for one year's subscription to the *Outlook*.

Please send it to me at the above address, beginning with the issue of Sept. 5, 1917.

Truly yours,
WILTON WATSON

How did the writer try to make sure that the magazine would be sent to the right address? That his subscription would begin with the number he wanted?

Write a letter ordering a newspaper or magazine sent to your address.

Here

(c)

17 LAWRENCE ST.,
MONONA, ILL.,
May 30, 1917.

MR. J. R. RODNEY,
41 STATE ST., CHICAGO, ILL.

Dear Sir: I wish to apply for the position of office boy, advertised in to-day's *Herald*.

I am fifteen years old, and shall graduate from the Lincoln Grammar School next month. I can work for the months of July and August.

Last summer vacation I was office boy for Dr. D. L. Daniels, 14 Lowell St., Monona. He has given me permission to use his name as reference.

If you employ me, you will find that I am willing and not afraid of hard work.

Respectfully yours,
GEORGE CABLE

A letter of application should contain a brief introduction telling why the writer has applied; a statement of his age, education, experience or fitness for the work; references or testimonials; and an expression of the writer's purpose in doing the work.

Answer the following advertisement.

WANTED. — A bright energetic school boy about fifteen years old, to work in a garage during July and August. Wages, \$5 a week. Reference required. John L. Raymond, 16 Peare St., Boston, Mass.

14 (d)

GRANT GRAMMAR SCHOOL,
BRANSON, R. I.,
March 1, 1917.

TO THE CAPTAIN OF THE BASEBALL TEAM,
LINCOLN SCHOOL, WHITBY, R. I.

Dear Sir: I should like to arrange a game between the Grant Grammar School nine and your team. I have the following open dates : Saturday, April 21 ; Saturday, May 19 ; and Wednesday, May 30.

Will you play us on one of these dates ? I will hold them all until March 8, hoping to hear favorably from you. Details of the game can be arranged later.

Very truly,

HENRY T. JAMESON,
Manager of the Grant
Grammar School Nine

As the Captain above addressed, reply to Henry Jameson's letter. If you decline his invitation, give your reasons.

(e)

Write a letter in answer to one of the following advertisements :

(1) FOR SALE. — A canoe, practically new ; is being sold cheap because the owner is leaving town. Address B. T. Brown, 16 Lake St.

In answering this advertisement, make an appointment to see the canoe at a certain time or ask any questions regarding the price, size, material, etc.

(2) WANTED. — Good second-hand bicycle ; state make and price. Address R. M. Gray, Green Pond, Ind.

In answering this advertisement, offer a bicycle for sale. Consider that many others will also be offering bicycles for sale ; hence you must attract the attention of the advertiser to yours.

(3) WANTED. — Correspondence with a boy in the United States who wishes to exchange stamps. Fred Alwood, 16 Green Court, Manchester, England.

IV. THE FORM OF FRIENDLY LETTERS

The formal parts of friendly letters, and the punctuation of these parts, are the same as the formal parts of business letters, with the following exceptions :

(1) In friendly letters the address is usually omitted, and the salutation less formal. Common salutations to friends are :

- (1) Dear Tom, —
- (2) Dear Mr. White:
- (3) My dear Miss Blank:
- (4) Dear Cousin,

Dear Tom is less formal than *My dear Miss Blank*, and is followed by a *comma* and a *dash*; sometimes the dash is omitted, as in (4). The more formal salutations in (2) and (3) are followed by a colon.

(2) The complimentary close of a friendly letter may be any one of the forms used in a business letter (see p. 122); one of the following, however, is more intimate :

- (1) Sincerely,
- (2) Yours sincerely,
- (3) Cordially yours,

(3) The signature of a letter to a very intimate friend may consist of the first name only of the writer. If the salutation is *Dear Tom*, the signature may be *John*, unless more is needed to make sure who the writer is.

(4) Write a real letter to one of your friends, a letter that you may send. Make it interesting.

This exercise is to be repeated as often as your teacher may direct.

V. FORMAL NOTES

Below are the three most common forms of formal notes. How does the form of each differ from that of a business letter?

Mrs. J. R. Holman requests the pleasure of Miss Florence Rome's presence at a Valentine party to be given next Tuesday evening from seven to ten.

444 Summer Avenue,
Wednesday, February the eighth.

Miss Florence Rome accepts with pleasure Mrs. Holman's kind invitation for next Tuesday evening.

11 Crescent Street,
Friday, February the tenth.

Miss Florence Rome regrets that she cannot accept Mrs. Holman's kind invitation for next Tuesday evening on account of a previous engagement.

11 Crescent Street,
Friday, February the tenth.

The address of the writer and the date of writing are placed at the head of a business letter. Where are they placed in formal notes? Observe, however, that the same rules of punctuation apply to both: the parts are separated by commas; the whole is followed by a period.

a. Write a formal invitation to one of your classmates.

b. Reply to a formal invitation written by one of your classmates.

CHAPTER SIX

MODIFIERS; ADJECTIVES; ADVERBS

I. APPPOSITION

COMPARE the following sentences :

- (1) Thomas is ill.
- (2) Thomas, the coachman, is ill.

In the second sentence, the noun "coachman" is set next to the noun "Thomas" by way of explanation, and denotes the same person or thing.

A noun set next to another noun by way of explanation, and denoting the same person or thing, is said to be in *Apposition*.

If a noun in apposition is accompanied by other words, it is usually set off by commas, because it is more or less parenthetical.

Newton, the great mathematician, was very honest.

a. In the following sentences point out the nouns in apposition. Give the reason for each punctuation mark :

1. Iago, the great boaster, made a bow for Hiawatha.
2. This was the wedding morn of Priscilla, the Puritan maiden.
3. We, the people of the United States, do ordain and establish this Constitution.

4. Then out spoke brave Horatius,
The Captain of the Gate.
5. In the Land of the Dacotahs
Lives the Arrow-maker's daughter,
Minnehaha, Laughing Water,
Handsomest of all the women.

II. WHAT A MODIFIER IS

Read the following paragraph from "The Tragedies of the Nests" :

The song birds nearly all build low. Their cradle is not upon the tree top. It is only birds of prey that fear danger from below more than from above, and that seek the higher branches for their nests. A line five feet from the ground would run above more than half the nests, and one ten feet would bound more than three fourths of them.

— JOHN BURROUGHS

Have you read all of Mr. Burroughs' essay on "The Tragedies of the Nests"? It is very interesting and beautiful.

Mr. Burroughs gives the topic of this paragraph in the sentence,

The song birds nearly all build low.

The subject substantive of this sentence is the noun "birds," and the verb is "build." But the bare sentence,

Birds build,

is uninteresting. Mr. Burroughs puts the word "the" before "birds" to limit the meaning to particular birds, and he uses the word "low" with "build" to tell how they build. "The" limits or modifies the noun "birds," and "low" limits or modifies the verb "build" by telling the manner of building.

But the modified sentence,

The birds build low,

is not true. All birds do not build low; therefore, Mr. Burroughs further limited or modified "birds" by using "song" to tell the kind of bird he had in mind, and the word "all" to tell how many. Remembering, however, that there are some exceptions, he made his sentence accurate by adding "nearly" to modify the meaning of "all." It will be interesting to compare the following sentences :

Birds build.

Birds build low.

The song birds build low.

The song birds all build low.

The song birds nearly all build low.

In the sentence,

The song birds nearly all build low,

"the," "song," and "all" limit or modify the noun "birds." "Low" limits or modifies the

verb "build." "Nearly" limits or modifies the modifying word "all."

In the sentence,

Birds of prey build in high places,

"birds" is modified, not by a single word, but by the two words "of prey" taken together; neither of them can be omitted. The verb "build" is modified by the group of words, "in high places," taken together.

A word, or a group of words, used to limit or modify the meaning of another word is called a Modifier.

III. STUDYING SENTENCES FOR MODIFIERS

Compare these two sentences :

- (1) Sound leaks.
- (2) The meadow-lark's clear sound
Leaks upward slowly from the ground.

— HENRY VAN DYKE

Which sentence do you like the better? Let us see what makes it so much more interesting and beautiful than the first one.

The subject substantive is the noun "sound," and the verb is "leaks," just as in the first sentence. But in the more interesting sentence, "sound" is modified by "the" and "meadow-lark's," and "clear." "Leaks" is modified by

“upward” and “slowly” and the group of words, “from the ground,” taken together.

All the words in the more interesting sentence, except the subject noun and the verb, are modifiers. This might be shown to the eye by writing the sentence thus :

Modifiers	Noun	Verb	Modifiers
The meadow-lark's clear	} sound	leaks	{ upward
			{ slowly
			{ from the ground.

a. Study in the same way the following sentences. Point out first the subject substantive and the verb. Read these together. Next tell all the modifiers of the subject substantive; then, of the verb. They may be written in columns as above:

- (1) Into the street the Piper stept.
- (2) Out came the children running.
- (3) Into the midnight we galloped abreast.
- (4) At Boom, a great yellow star came out.
- (5) At Aershot, up leaped of a sudden the sun.
- (6) At length into Aix Roland galloped and stood.
- (7) The chief's eye flashed.
- (8) His plans soared up again like fire.
- (9) Under a spreading chestnut tree
The village smithy stands.

(10) The beautiful stars, which are distant suns, twinkle brightly on frosty nights.

Here

IV. USING MODIFIERS

a. Which sentences in the following groups appeal strongly to your feelings?

(1) A woman fell.

(2) A frail, little, old woman, dressed in shabby black, fell fainting at the crossing.

(3) A tall, stout woman, loaded with bundles of every size and shape, fell as she was stepping from a street car.

(4) A dainty, graceful young woman fell into the water as she was stepping from a canoe.

All the above sentences have the same subject substantive, *woman*, and the same verb, *fell*. The other words or groups of words are modifiers.

(5) A boy called aloud.

(6) A little crippled boy playing in the street called aloud as a swift automobile bore down upon him.

(7) A lusty, ragged boy selling papers called aloud at the corner.

All the sentences (5), (6), and (7) have the same subject substantive, *boy*, and the same verb, *called*. All the other words or groups of words in these sentences are modifiers; they modify either the subject substantive or the verb.

b. What modifiers might you use in the sentence,

Boys and girls ran,

to make it more interesting and vivid? Write your sentence, making it as interesting and vivid as you can.

c. Compare your sentence with this sentence from "The Pied Piper," which Robert Browning made by adding modifiers to "Boys and girls ran":

All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

Make a list of the words and groups of words used by Browning to modify "boys and girls." Make another list of the words or groups of words he uses to modify "ran."

d. Make each of the following sentences more interesting and more vivid by adding suitable modifiers of the subject substantive and the verb:

The sun shines.	Schoolhouse stands.
Flags wave.	Flowers bloom.
Soldiers march.	Leaves shimmer.
Bayonets gleam.	Butterflies flutter.
Bands play.	Stars twinkle.
People cheer.	Streams flow.
Children sing.	Wind blows.
Crops ripened.	Ships sailed.
Boat capsized.	Automobile stopped.

V. POSITION OF MODIFIERS

What do the sentences marked (1), (2), and (3) mean?

(1) The teacher spoke to the boy who dropped the book sharply.

Did the boy drop the book sharply? or did the teacher speak sharply? If the latter, "sharply" should be placed near "spoke," and the sentence should read,

The teacher spoke sharply to the boy who dropped the book.

(2) Wanted, a pony suitable for a child with a gentle disposition.

Was the child's disposition in the writer's mind? If he meant the pony's disposition, "pony" and "disposition" should be brought closer together, and the sentence should read,

Wanted, for a child, a pony with a gentle disposition.
or

Wanted, a pony with a gentle disposition, suitable for a child.

In the last sentence, the comma after "disposition" is necessary. Why?

(3) The owl only comes out in the night.

Does the owl do nothing but come out in the night? If "only" is meant to modify "in the

night," it should be placed just before those words, and the sentence should read,

The owl comes out only in the night.

Modifiers should be so placed that there can be no doubt as to which word or words they modify.

Whenever possible, a modifier should be placed next to the word or words it modifies.

The word *only* requires special care. Usually it should be placed immediately before what it is meant to modify.

a. What is the difference in meaning in the following sentences?

Only he lost his hat.

He only lost his hat.

He lost only his hat.

He lost his only hat.

He lost his hat only.

b. Make the meaning of these sentences clear by rearranging the words :

(1) The man only caught four fish.

(2) I was so frightened that I wished I could run away a hundred times.

(3) They turned back without catching a fish to the shore.

(4) The strawberries came in a small round basket which we ate.

(5) Uncle Charles came to see us often. He seemed glad to see us always. He asked us often to visit him.

(6) To rent : A house for a small family, well furnished except the upper story.

(7) A fresh car of fruit has just arrived.

(8) He was kept after school for pinching his brother half an hour.

(9) Take one of the powders before going to bed in a little water.

(10) My father hurt his back by lifting the end of last week.

(11) We saw a man plowing a field with one arm.

(12) I thought the boat would upset several times.

(13) For sale : A Ford runabout very little used by a physician about to move away with self-starting attachment.

(14) Benjamin Franklin was seen once bringing some paper to his printing office from the place where he had purchased it in a wheelbarrow.

c. Insert the word "only" in the right place in the following sentences :

(1) This picture cost twenty-five cents.

(2) We had gone a short distance when it began to rain.

(3) The man charged me twenty cents.

(4) The child said she was seven years old.

(5) I got wet up to my ankles.

d. Write an advertisement for a newspaper. You may advertise something *lost, found, for rent, or for sale.*

VI. ADJECTIVES

Modifiers make sentences interesting and accurate. To use them correctly, one must be familiar with the different kinds.

In the sentence,

The song birds nearly all build low,

“The,” “song,” and “all” are modifiers of the noun “birds.”

A word used to modify the meaning of a noun or a pronoun is called an *Adjective*.

“Low” modifies the verb “build,” and “nearly” modifies the adjective “all.”

A word used to modify the meaning of a verb or a modifier is called an *Adverb*.

We will first study adjectives. They are of several kinds :

- | | | |
|---|------------------------------------|---------|
| (1) Adjectives that <i>describe</i> ,
telling what <i>kind</i> | { Song
Blue
Timid
Young } | } bird. |
| (2) Adjectives that <i>point out</i> ,
telling <i>which</i> | { This
Your } | |
| (3) Adjectives that tell
<i>how many</i> or <i>how much</i> | { A
One
No } | |

Adjectives that describe are called *Descriptive Adjectives*.

Adjectives that point out, or tell how many or how much, do not describe; they limit the meaning of the noun.

Adjectives that limit without describing are called *Limiting Adjectives*.

a. Mention as many adjectives as you can think of that might be used to modify each of the following nouns. When you mention an adjective, tell whether it is a descriptive or a limiting adjective:

sun	sky	wind	stream	voice	tree
air	- mist	leaves	bird	rain	fire
day	face	clock	smile	house	dog

b. Make a list of the adjectives in the sentences under Using Modifiers (page 136).

c. Point out the adjectives in the following sentences and tell the noun which each modifies:

- (1) Out of the houses the rats came tumbling;
 Great rats, small rats, lean rats, brawny rats,
 Brown rats, black rats, gray rats, tawny rats,
 Grave old plodders, gay young friskers.

— ROBERT BROWNING

- (2) I spent the whole afternoon in a ramble to the seashore. It was a beautiful, warm, sunny afternoon, one of the pleasantest days of the whole year. In some warm spots there was a pleasant buzz of many insects.

— NATHANIEL HAWTHORNE

- (3) Bright summer comes along the sky,
 And paints the glowing year;
 Where'er we turn the raptured eye,
 Her splendid tints appear.

— LEIGH HUNT

d. Select an object that you have in mind, and mention five adjectives that might be used to

describe it. Let your classmates tell what object you have in mind from the adjectives you use to describe it. Were your adjectives well chosen?

VII. ARTICLES

Read aloud the following paragraph by John Burroughs, emphasizing slightly the underlined words:

A man has a sharper eye than a dog, or a fox, or than any of the wild creatures, but not so sharp an ear or nose. But in the birds he finds his match. How quickly the old turkey discovers the hawk, a mere speck against the sky, and how quickly the hawk discovers you if you happen to be secreted in the bushes, or behind the fence near which he alights!

Every noun in these sentences except one ("match") is modified by "a," "an," or "the."

The adjectives "a," "an," and "the" are called *Articles*.

"The" is called the Definite Article, because it points definitely to a particular object or objects: as, "The hawk"; "I sprang to the window."

"A" or "an" is called the Indefinite Article, because it selects any object or objects: as, "A man"; "I sprang to a window."

"A" and "an" are different forms of the same word and mean "one." The choice between

them is determined by *sound*. Before a vowel sound "an" is used; before a consonant sound "a" is used: as, "an ear," "a dog."

Persons sometimes make mistakes in choosing between "a" and "an," because sound and spelling do not always coincide. For example, *unit* begins with the vowel *u*; but the beginning *sound* is that of the consonant *y* in "you." Hence we should say "a unit." *Honor* begins with the consonant *h*; but the beginning *sound* is that of the vowel *o*. Hence we should say "an honor."

a. Put the proper article, "an" or "a," before each of the following expressions, and tell why it is right. Consider the sound, not the spelling:

article	onion	umpire	house	uninformed reader
peach	-union	-European	hotel	-useful invention
orange	-uniform	-hour	eagle	-honest man

How b. What is the difference in meaning between the expressions in the first column and those in the second? Remember that "the" points to a particular object (or objects), and that "a" or "an" means "one."

- | | |
|------------------------------------|----------------------------------|
| (1) Grass is green. | The grass is green. |
| (2) Birds are singing. | The birds are singing. |
| (3) He has trout in his
basket. | He has a trout in his
basket. |
| (4) Bring me a candle. | Bring me the candle. |

- (5) A black and white cat. A black and a white cat.
 (6) Wanted a cook and Wanted a cook and a
 housemaid. housemaid.
 (7) Man is a strange crea- The man is a strange
 ture. creature.

VIII. SINGULAR AND PLURAL ADJECTIVES

a. The adjectives *this* and *that* are the only adjectives that have separate forms for the plural. The plural of "this" is "these"; the plural of "that" is "those." We say,

This book, these books.
 That book, those books.

Be on your guard against misusing these adjectives with the words *sort* and *kind*.

The words *sort* and *kind* are nouns in the singular number. It is correct to say,

This kind of apples is sweet,
 That sort of apples is sweet.

It is wrong to say,

These kind of apples are sweet,
 Those sort of apples are sweet;

because the subject substantives in these sentences are the nouns "kind" and "sort," each of which is in the singular number. Therefore the adjective as well as the verb should be in the singular number.

It is right to say

These kinds of apples are sweet.

because in this sentence the noun "kinds" is plural.

Tell which of the italicized words is right in the following sentences, and tell why it is correct :

(1) I don't like (*this, these, that, those*) sort of caramels.

(2) (*This, these, that, those*) sort of nuts comes from Brazil.

(3) Why did you buy (*this, these, that, those*) kind of gloves?

(4) (*This, these, that, those*) kind of boats is not safe.

(5) (*This, these, that, those*) kinds of flowers are easy to raise.

b. The pronoun *them* is never used by good speakers and writers as an adjective, or as the subject of a sentence. It is therefore wrong to say,

Them books are mine.

Them are my books.

Fill each blank with the proper word (*those, them*) :

(1) Where did you get — apples?

(2) Charlotte gave — to me.

(3) Look out for — dogs.

(4) I am not afraid of —.

(5) What are you going to do with — sticks?

(6) I am going to burn — up.

(7) What are — things you have in your hand?
— are hazelnuts.

c. Write five interesting sentences in which you use "those" correctly.

Write a sentence in which you use "them" correctly.

d. *Kind of* and *sort of* should not be followed by *a* or *an*, because "a" or "an" means "one."

Right: What *kind of* flower is that?

Wrong: What *kind of a* flower is that? (This is the same as saying, What kind of one flower is that?)

Right: That is a queer *sort of* bird.

Wrong: That is a queer *sort of a* bird. (Why is it wrong?)

e. *Kind of* and *sort of* are not used by good writers and speakers to modify verbs or adjectives. They use instead *somewhat*, *rather*, *a little*, and similar words.

Right: I am *a little* tired, or *somewhat* tired.

Wrong: I am *kind of* tired.

Right: John is *rather* lazy.

Wrong: John is *sort of* lazy.

IX. ADVERBS

An adverb is a word used to modify a verb, an adjective, or another adverb.

Most persons like to travel, but they travel differently. Some travel fast, some travel slowly, some travel afoot, some travel luxuriously. The

adverbs "fast," "slowly," "afoot," and "luxuriously," modifying "travel," express differences in *manner*; they tell *how*.

Some persons travel here, some travel abroad. The adverbs "here" and "abroad" express difference in *place*; they tell *where*.

Some persons traveled yesterday, some are traveling now, some travel often. The adverbs "yesterday," "now," and "often" express differences in *time*; they tell *when*.

Some persons travel little, some travel much. The adverbs "little" and "much" express differences in *degree*; they tell *how much*.

Other examples of adverbs are :

She danced {	well.	} Adverbs of <u>manner</u> , telling
	gracefully.	
	early.	} Adverbs of <u>time</u> , telling
	afterwards.	
	there.	} Adverbs of <u>place</u> , telling
	everywhere.	
	once.	} Adverbs of <u>degree</u> , telling
	excessively.	

Adverbs of degree are often used to modify adjectives and other adverbs : as,

They traveled fast.

They traveled *very* fast.

#

Here are some other examples :

	Adverb	Adjective
	<i>modifying an adjective</i>	
It was a	{ somewhat most very }	dangerous road.

	Adverb	Adverb
	<i>modifying an adverb</i>	
The driver drove	{ very more too }	carefully.

a. Mention as many adverbs as you can that might be used in the following sentences to modify the verbs by telling *how*:

Brooks flow.

Rain falls.

The team played.

Soldiers fight.

We waited.

Birds sing.

Trees grow.

She spoke.

A tempest blows.

A breeze blows.

b. Mention as many adverbs as you can that might be used to modify the verbs in the following sentences by telling *when*:

I wrote a letter.

Speak the truth.

They went home.

The bell will ring.

He spoke of the war.

He did his best.

c. Mention as many adverbs as you can that might be used in the following sentences to modify the verbs by telling *where*:

The dog jumped.	He threw his hat.
The train moved.	A house will be built.
The bird flew.	A cherry tree stood.

d. Make sentences in which the following words are used as adverbs telling *how much*. Which words do the adverbs modify? Try to make interesting sentences.

too	much	doubly	more	somewhat
slightly	little	partly	nearly	rather
thoroughly	almost	wholly	quite	merely

e. Make interesting sentences out of the short sentences in *a*, *b*, and *c*, by adding as many modifiers as you wish to both the subject and the predicate.

f. Point out the adverbs in the following sentences and tell (1) the word that each adverb modifies; (2) what each adverb expresses — manner, time, place, or degree :

1. Here he comes again!
2. How carefully he walks!
3. He climbs up slowly and painfully.
4. Swiftly, swiftly flew the ship.
5. Yet she sailed softly, too.
6. Up the English came, too late.
7. Above were the stars.
8. Below was the sea.
9. Around was the silence of night.
10. A leafy May and a warm June
Bring on a harvest very soon.

X. THE FORM OF ADVERBS

Read the following songs :

1.

This is the ballad the Bluebird sings,
Unto his mate replying,
Shaking the tune from his wings
While he is flying:

Surely, surely, surely,
Life is dear
Even here.
Blue above,
You to love
Purely, purely, purely.

— VAN DYKE

2.

Jog on, jog on, the footpath way,
And merrily hent the stile-a;
A merry heart goes all the day,
Your sad tires in a mile-a.

— SHAKESPEARE

In the first song, from what adjectives are the adverbs “surely” and “purely” formed? How are these adverbs formed from those adjectives?

In the second song, the word “hent,” which is no longer used, means “lay hold of.” The “a” at the end of the second and fourth lines has no meaning. It is like an additional musical note, and is pronounced “ah.”

After this explanation, read the second song again. Does it mean that hard things seem easier if we are merry about them?

“Merry” in the song is an adjective modifying “heart.” “Merrily” is an adverb modifying “helt” (lay hold of). How is the adverb “merrily” formed from the adjective “merry”?

Compare the adjectives and the adverbs in these sentences :

A *gentle* breeze blew over the lake.

A breeze blew *gently* over the lake.

A *sweet* song reached our ears.

Some person was singing *sweetly*.

This is an *easy* lesson.

You can learn it *easily*.

Wind from the east is a *sure* sign of rain.

Wind from the east shows it will *surely* rain.

I had a *good* sleep.

I slept *well*.

An *honest* boy works *honestly*.

Good writers and speakers form adverbs of manner by adding “ly” to descriptive adjectives.

The following *exceptions* to this rule are important :

(1) If the adjective already ends in “ly,” as “lively,” “friendly,” there is no corresponding adverb. Use instead a group of words, such as

“in a lively manner,” “in a friendly way” : as,
A *friendly* dog acts *in a friendly way*.

(2) In a few cases which must be learned by observation, good writers and speakers use adjectives as adverbs without adding “ly” : as,
A *fast* train runs *fast*.

It is wrong to say “He *sure* was surprised,” or “He did it *easy*,” or “I played *bad*,” because “sure,” “easy,” and “bad” are not among the adjectives which good writers and speakers use as adverbs without adding “ly.”

a. Tell which of the italicized words is correct, and give the reason :

- (1) She reads (*good, well*).
- (2) The door shuts (*easy, easily*).
- (3) Deal (*gentle, gently*) with them.
- (4) He acted (*awkward, awkwardly*) in her presence.
- (5) Will you come ? (*Sure, surely*) I will.
- (6) Speak (*slow, slowly*) and (*distinct, distinctly*).
- (7) He (*scarce, scarcely*) felt the blow.
- (8) A person should dress (*suitable, suitably*) to his station.
- (9) He threw the ball (*badly, bad*).
- (10) She danced most (*graceful, gracefully*).
- (11) The dog acted (*strange, strangely*).
- (12) The airship sailed along (*beautifully, beautiful*).
- (13) The new car runs very (*easy, easily*).
- (14) It (*surely, sure*) was a narrow escape.
- (15) He is (*nearly, near*) well again.

b. Tell the difference between :

(1) We found the way *easy*. We found the way *easily*.

(2) The potatoes are boiling *soft*. The potatoes are boiling *softly*.

(3) He appeared *prompt*. He appeared *promptly*.

(4) The fruit in that window looks *good*.

(5) The fruit in that window looks *well*.

XI. COMPARATIVE AND SUPERLATIVE

Read the following selection from the story of *Snowdrop*:

The Queen's most precious possession was a magic mirror. This mirror could always tell who was the most beautiful person in the world, and every day the Queen would draw the silken curtain aside and look into its wonderful depth, and say:

“Mirror, mirror on the wall,
Have I the fairest face of all ?”

And the mirror would answer,

“Never in all the world was seen
A fairer face than thine, O Queen !”

One day the magic mirror suddenly gave quite a different answer to the Queen's proud question. For when she said quite carelessly,

“Mirror, mirror on the wall,
Have I the fairest face of all ?” —

what was the Queen's surprise and rage to hear the mirror say,

“However fair thy face may be,
Snowdrop is fairer far than thee!”

How many forms of the same adjective can you find in this selection? “Fair,” “fairer,” “fairest” are all forms of the adjective “fair”; but they denote fairness in different degrees.

“Fair,” the simple form of the adjective, is called the **Positive Degree**.

“Fairer,” denoting *more* fairness, is called the **Comparative Degree**.

“Fairest,” denoting *most* fairness, is called the **Superlative Degree**.

The three degrees of an adjective or an adverb are called its *Comparison*.

XII. FORMING THE COMPARATIVE AND THE SUPERLATIVE

1. Note the following two methods of forming the comparative and superlative :

The mirror said Snowdrop was { fairer.
more fair.

The Queen considered herself the { fairest.
most fair.

In what two ways is the comparative here formed? the superlative?

The choice between these two ways of forming the comparative and the superlative is largely a matter of taste.

Good writers and speakers generally use the method of comparison that sounds best.

They do not use both at the same time; it is quite wrong to say "the most beautifullest."

2. Good writers and speakers use "more" and "most" to form the comparative and the superlative of *adverbs ending in "ly."*

I learned this lesson *easily*.

I learned it *more easily* than the last one.

I learned Monday's lesson *most easily* of all.

3. The following very common adjectives and adverbs have special comparatives and superlatives :

Positive	Comparative	Superlative
bad	worse	worst
good (adjective)	better	best
well (adverb)	better	best
little	less	least
many	more	most
much	more	most
far	farther	farthest

a. How would you compare the following adjectives and adverbs?

honest	good	beautiful	hard	little
fearless	careful	well	difficult	big

b. Tell which of the italicized expressions is better, and give the reason :

- (1) This is the (*usefullest, most useful*) book I have.
- (2) That is the (*prettiest, most pretty*) dress she has.
- (3) I can study (*easiest, most easily*) in the morning.
- (4) He writes (*plainer, more plainly*) than he used to.
- (5) We ought to value our privileges (*higher, more highly*).
- (6) Donald works (*quieter, more quietly*) than the rest.
- (7) You came (*sooner, more soon*) than we expected.
- (8) She works (*most hardest, most hard, hardest*).

XIII. USING THE COMPARATIVE AND SUPERLATIVE

Why do careful speakers avoid saying "This is the best of the two," and "I like that best of any" ?

The comparative degree properly implies a comparison of two things or sets of things; the superlative of more than two.

Therefore it is right to say, "Who was the *fairer*, Snowdrop or the Queen?" "Snowdrop was the *fairest* of all." Good speakers sometimes use the superlative when only two things are compared: as, "Who was the *fairest*, Snowdrop or the Queen?" But it is better, when two things or sets of things are compared, to use the com-

parative degree: as, "Snowdrop was the *fairer* of the two."

Many persons make mistakes when using the comparative or the superlative with the word *any*.

"Any" means "one, no matter which," or "some, no matter which."

Wrong: Snowdrop was fairer than *any* person.
(Because Snowdrop herself was a person.)

Right: Snowdrop was fairer than *any other* person.

Wrong: Snowdrop's face was the fairest of *any*.
(This is the same as saying her face was the fairest of one or some.)

Right: Snowdrop's face was the fairest of *all* faces.

a. Tell which of the forms in parenthesis is right in each of the following sentences, and explain the reason:

(1) Both books are good, but the (*earlier, earliest*) is the (*better, best*).

(2) London is larger than (*any, any other*) city in Europe.

(3) Chicago is the largest of (*all, any, all other*) cities in the Middle West.

(4) Which is the (*stronger, strongest*), John or Ted?

(5) Which balloon went the (*farther, farthest*) in the big race?

b. In the following sentences use the correct form of the word in parentheses, and tell why it is correct.

(1) Which is (*large*), New York, Paris, or London?

(2) Of two evils, always choose the (*little*).

(3) Which can run the (*fast*), Conner or Boardman?

(4) Which is the (*far*) east, Boston, New York, or Philadelphia?

(5) Which is the (*large*) number, the minuend or the subtrahend?

(6) Both apples and peaches are good. It is hard to tell which I like (*well*).

(7) We went one way and came the other. It would be hard to say which way was (*bad*).

(8) He and I are in the same class. He is the (*bright*), but I study (*hard*), so we manage to keep together.

c. Every one of the following sentences is wrong. Tell why each is wrong and what change is needed to make it right.

(1) This dress, of all others, is the one I like best.

(2) I like it better than any I have. (3) My mother, too, likes it best of any.

(4) New York is more crowded than any city in America. (5) Paris is the most crowded of any city in France.

(6) Snowdrop was fairer than all.

d. If we wished to compare the large area of Texas with the area of other states, we might say:

“Texas has a larger area than any other state,” or,
“Texas has the largest area of all the states.”

Compare in the same way the following things, using the comparative degree, then the superlative.

(1) Orlando, the fastest runner ; the other boys in the school.

(2) Rosalind, the most graceful dancer ; the other girls at the party.

(3) Roland, the best horse ; the other horses in the stable.

(4) Mt. Everest, the highest mountain; other mountains.

(5) Iron, the most useful metal ; the other metals.

XIV. KIPLING ON "ELEGANT" SCENERY

Read the following paragraph :

We struck a road that overhung a river, and I was lost in admiration of the driver's skill as he sent his four big horses along that winding road. There was no room for any sort of an accident — a shy or a swerve would have dropped us sixty feet into the roaring Gardiner River. Some of the persons in the coach remarked that the scenery was "elegant." Wherefore, even at the risk of my own life, I did urgently desire an accident and the massacre of some of the more prominent citizens. What "elegance" lies in a thousand-foot pile of honey-colored rock, riven into peak and battlement, the highest peak defiantly crowned by an eagle's nest, the eaglet peering into the gulf and screaming for his food, I could not for the life of me understand.

— RUDYARD KIPLING
(In *American Notes*)

What word should Kipling have omitted from the fourth line ? Why ?

Whether or not the “prominent citizens” merited the “massacre” that Kipling desired for them, they certainly showed little discrimination in selecting the adjective “elegant” to describe wild, rugged, barren scenery. “Elegant” has just the opposite meaning; it means refined, polished, graceful. Let us study Kipling’s description of the scene, and then try to find better adjectives than “elegant” to put into the mouths of the prominent citizens.

Notice first the word “overhung” in the first sentence. What picture of the road does that give you?

In the second sentence we read that “an accident . . . would have dropped us sixty feet into the roaring Gardiner River.” What does this add to the picture of the overhung road?

In the same sentence, how does Kipling impress upon us the narrowness of the road?

What does the adjective “winding” add to the picture of the road and its dangers?

How does the adjective “roaring” add to the picture?

By this careful use of words, Kipling has shown us a wild, dangerous road. He felt the danger. He shows that he felt it, by telling us what held his attention, — the skill of the driver. Notice

how he wins our confidence first in the driver, then in the horses, using the word "big" to describe the horses. Isn't "big" much better and stronger here than "large," or any other word?

Thus far we have been looking at the side of the road that overhung the river. We found it full of danger, but discovered no "elegance" in it. Now let us look at the other side of the road. We have a "thousand-foot pile" of rock. Its summit is made up of "peaks," sharp and pointed, and "battlements," — the very name suggesting war and strife, the opposite of refined elegance. Even the way in which the peaks and battlements were formed suggests strife; they were "riven," — that is, "torn asunder." Surely there was nothing refined or elegant in a force that could tear rocks into peaks and battlements.

But we have not yet quite completed the picture. The top of the highest peak was "defiantly crowned by an eagle's nest." Is any bird wilder, freer, fiercer than the eagle? Finally, is there anything elegant in the eaglet "screaming for his food"?

Now can you blame Kipling for being aroused, angered at the absurd use, the abuse, of the adjective "elegant"? The intensity of his ire is shown by his use of the word "massacre";

he wants the prominent citizens not merely slaughtered, but "slaughtered with unnecessary cruelty."

The adjective "elegant" is a perfectly good word, but it was not the right word to use in this place, because it is not *true* to the idea to be expressed.

a. Make a list of adjectives that would truly and forcibly describe the scene portrayed by Kipling.

XV. OVERWORKED ADJECTIVES

Below is a list of adjectives that are much overworked, because they are made to do their own work and the work of other words as well.

Learn to use words only in their true sense.

a. **Elegant** means "refined," "polished."

It is correct to speak of "an elegant gentleman," "elegant manners," "elegant ornamentation," "elegant dress," "an elegant house."

Don't say, "an elegant view." Use *beautiful*, *impressive*, *grand*, or some adjective truly descriptive.

Don't say, "an elegant game of tennis." Use *excellent*, *interesting*, *masterly*, or some other true adjective.

Don't say, "an elegant cake." Use *delicious*, or some adjective that truly describes the cake.

Don't say, "an elegant march." Use *spirited*, *rousing*, or some other exact adjective.

b. **Nice** means "exact," "accurate," "particular," "fine," "delicate."

Don't say, "a nice boy." Use *agreeable*, *good*, *honest*, *intelligent*, *courteous*, or some other true adjective.

Don't say, "a *nice* time"; use *pleasant*, *jolly*, *enjoyable*.

Don't say, "Tom is *nice* to everybody"; use *kind*, *courteous*, *friendly*.

c. **Awful** means "inspiring or impressing with awe." It carries the idea of *awe*, *dread*, *fear*, *solemnity*. How absurd then to talk of "an awfully good time," "an awfully pretty girl," "an awfully good dinner," "an awfully good fellow."

Don't say, "an *awful* mistake"; use *serious*.

Don't say, "*awful* manners"; use *rude* or *uncivil*.

Don't say, "*awful* treatment"; use *cruel* or *unkind*, or some other true adjective.

d. Don't say, *All of*. "Of" is unnecessary.

Wrong : I ate all of the bread.

Right : I ate all the bread.

e. Make lists of the adjectives you can think of that might be appropriately used to describe—

a gale	a banquet	a game	a moving-picture
a rainstorm	a book	a story	July
a meal	a lesson	a party	December
a voice	a speaker	a day	weather

f. Have you ever heard the following words used incorrectly? Do you know any one who overworks them?

lovely	splendid	utterly	nasty
beautiful	gorgeous	disgusting	crazy
sweet	great	fascinating	rotten
fine	wonderful	stunning	howling
ghastly	jolly	silly	funny
charming	grand	horrid	fierce

Find the correct meaning of each of the above words, and use each correctly in a sentence.

Grand properly implies "grandeur"; *gorgeous*, "splendid colors"; *splendid*, "splendor"; *lovely*, "surpassing loveliness"; *magnificent*, "magnificence."

Avoid the extravagant use of such expressions as *perfectly lovely*, *perfectly dear*, *perfectly maddening*, *how nice*, *how interesting*.

Be careful to choose the adjectives that exactly express your meaning.

7

XVI. MORE ADJECTIVES OFTEN MISUSED

a. Mad, angry. — *Mad* means “insane”; in the sense of “angry” it is not used by good speakers and writers.

(1) His sarcastic manner makes me —.

(2) That is nothing to get — at.

b. Dumb, stupid. — *Dumb* properly means “mute,” “silent.” It is not used by good speakers and writers in the sense of “stupid.”

(1) A man who cannot write with wit on a proper subject is dull and —.

(2) A deaf and — person.

(3) I was struck — with astonishment.

(4) Judging from his recitations, I should say that John is either lazy or —.

c. Funny, odd. — *Funny* means “comical”; in the sense of “strange” or “odd” it is not in good use.

(1) It is — he never told me of his marriage.

(2) He made the boys laugh by drawing — pictures on his slate.

(3) You must have thought it — we didn’t send for you.

(4) He amused us with — stories.

d. Latest, last. — *Latest* refers to *time*: as, “The *latest* news.” *Last* denotes that which comes after all others in *space* or in a *series*: as, “The *Last* of the Mohicans.”

- (1) The —— men in the procession.
- (2) The —— fashion.
- (3) The —— house on the street.
- (4) Have you read the —— novel?
- (5) The —— football game of the season will be played with the Yale Freshmen.

e. Aggravating, irritating. — *Aggravating* means “making worse in some way.” It is often misused for *irritating*, *exasperating*, or *provoking*.

- (1) Some of his remarks were ——.
- (2) He has an —— manner.
- (3) He is the most —— person I know.
- (4) It was so —— to lose the train !
- (5) The heat and the noise were —— to his headache.

f. Healthy, healthful, wholesome. — That is *healthy* which is in good health; that is *healthful* or *wholesome* which produces health. *Wholesome* commonly applies to food.

(1) Gardening is a —— recreation for a man of study or business.

- (2) —— food in a —— climate makes a —— man.
- (3) A —— situation. A —— constitution.

g. Tell the difference in meaning between :

- (1) The boy is *dumb*. The boy is *stupid*.
- (2) His actions were *funny*. His actions were *odd*.
- (3) This is a *healthy* plant. This is a *wholesome* plant.
- (4) His *latest* attempt. His *last* attempt.
- (5) The *latest* edition. The *last* edition.
- (6) She became *mad*. She became *angry*.

XVII. SOME ADJECTIVES AND ADVERBS OFTEN CONFOUNDED

a. Good, well. — *Good* is used as an adjective only; the adverb corresponding to it is *well*. Thus, "He had a *good* sleep"; "He slept *well*."

(1) George played — in the football game this afternoon; he is a — runner.

(2) She embroiders very —.

(3) This pen will not write —.

(4) He did the work as — as I could expect.

(5) This is a — picture; the artist paints —.

b. Most, almost. — *Most* denotes "the greatest number, quantity, or degree." It never means "nearly," which is the proper meaning of *almost*. We say, "*Most* of the boys are here; the time has *almost* come."

(1) I have — finished my lesson.

(2) You will find me in my office — any day.

(3) This wheat is — too thick.

(4) — boys like play.

(5) It rains in some places — every day.

c. Near, nearly. — *Near* is an adjective; the corresponding adverb is *nearly*.

(1) It isn't — finished yet.

(2) I am — dead.

(3) He is not — so young as I.

(4) We are — the end of the term; our school-days are — over.

(5) The cake is — done.

d. Some, somewhat. — *Some* is an adjective : as, “Some water.” The corresponding adverb is *somewhat*: as, “He is *somewhat* weary.”

- (1) Thank you, I feel — better this morning.
- (2) He has — resemblance to his father.
- (3) Dorothy looks — like her mother.
- (4) Yes, I’m — frightened, I admit.
- (5) It provoked me —.

e. Real, really, very. — *Real* is properly an adjective, meaning “not imaginary or counterfeit”: as, “*real* diamonds.” It should not be used for the adverbs *really* and *very*. It is incorrect to say, “This is *real* pretty.” Why?

- (1) He is — dead.
- (2) Yes, I am — old ; I am sixty.
- (3) He speaks — well, doesn’t he ?
- (4) I am — glad you have come.
- (5) It was — kind in you to send me flowers.
- (6) She came home looking — well after her long visit.

(7) Homer tells us that the blood of the gods is not — blood, but only something like it.

XVIII. DOUBLE NEGATIVES

Compare the following sentences :

- (1) I can see a bird anywhere.
- (2) I can *not* see a bird anywhere.
- (3) I can see *no* bird anywhere.
- (4) I can see a bird *nowhere*.

The first sentence is affirmative; the speaker sees a bird. The other three sentences are negative; each is made negative by the use of one negative word ("not," "no," or "nowhere").

One negative makes a denial; two negatives contradict each other.

"I did not see nothing" contains two negatives, "not" and "nothing," which contradict each other; the sentence means that the speaker did see something.

a. Change each of the following sentences into a negative sentence in at least two ways, as in sentences (2), (3), or (4) above. Beware of double negatives contradicting each other. You may change words and use contractions, if you wish:

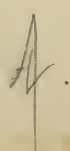
- (1) She told somebody.
- (2) I gave James an apple.
- (3) He has something to say.
- (4) I said something.
- (5) I saw something on the desk.

b. Compare the following correct sentences:

- (1) I can *not* see the airplane.
- (2) I can *hardly* see the airplane.

"Can hardly" means "can only with difficulty."

What would "can't hardly" mean? Does "can't hardly" make sense?



CHAPTER SEVEN

THE CHOICE OF WORDS

I. IMPORTANCE OF A LARGE VOCABULARY

PROBABLY Kipling's anger (page 160) at the absurd use of the adjective "elegant" to describe a wilderness abounding in danger, was due to his own rich command of fitting words. Why could he use so many true and forcible words, while his fellow-travelers could think of only a wholly inappropriate word? Kipling, like all careful and thoughtful writers, has made a life study of words. He has been constantly adding words to his stock, always selecting the best, the most appropriate, to express his thoughts.

Kipling's fellow travelers, on the other hand, were probably lazy and indifferent respecting language; probably they did not realize that their lack of words handicapped them in their efforts to express ideas.

What would you think of a woman who, with dresses, that were suitable for all occasions, hanging in closets, wore the same gown when she worked in

the kitchen, when she made afternoon calls, when she went driving, when she went to church, when she went to a party, — the same gown in the hot days of summer and in the cold days of winter? How absurd! you say. But this is the way many people use words; with a whole dictionary at hand from which to select words suitable for all times and occasions, they use the same few words over and over again, in season and out of season, in place and out of place.

One who would learn to speak and write truthfully, clearly, forcibly, and beautifully, must study words.

II. SYNONYMS

Read the following selection:

When we left the harbor scarcely a breath of wind was stirring. Little breezes, the lightest of zephyrs, tripped before us and rippled the top of the water. As we passed Outer Cape a sudden gust shook the sails.

“I think we are in for a squall,” said Tom.

“Nonsense!” I answered, “and, if we are, the Seagull can weather any tempest that may blow.”

I had hardly finished speaking, when a mighty blast bent the masts, and the gale swept down upon us. . . . Never, never shall I forget that hurricane! As Tom said after we were safe ashore, “It was a whirlwind, a tempest, a tornado, and a hurricane rolled into one.”

In the above selection, how many different nouns are used for wind? Read the selection aloud using "wind" in place of all underlined words.

Does it sound as well?

Do you get as clear an idea of the meaning?

Which words suggest a gentle wind?

Which a strong wind?

Which an overwhelming wind?

A word that means nearly the same as another is called a Synonym.

The words *gust*, *squall*, *tempest*, *blast*, *gale*, *hurricane*, *tornado*, and *whirlwind* are synonyms, because they all mean strong, rough wind. But each has a meaning of its own that makes it more suitable for a special occasion or need.

III. FINDING SYNONYMS

In the last lesson *little breezes* are called *zephyrs*. Here are some things that writers have said zephyrs did :

- (a) The zephyrs *tripped* before us.
- (b) The zephyrs *rippled* the top of the water.
- (c) A playful zephyr *ruffled* the robin's feathers.
- (d) A gentle zephyr *wafted* spicy odors to us.
- (e) The gentlest of zephyrs *fluttered* the leaves of the aspen.
- (f) A vagrant zephyr *kissed* the rose.
- (g) Dancing zephyrs *skimmed* the corn.

Read the verbs in italics in the above sentences.

Do they not give you ideas of lightness, gentleness, kindness, playfulness, and peace? Are not these ideas suitable to *zephyrs*?

a. Make lists of *adverbs* that describe how the *zephyrs* tripped, rippled, fluttered, wafted, ruffled, kissed, and skimmed. Try to find several appropriate adverbs for each verb, thus :

	{	lightly
		gently
skimmed		nimbly
		briskly
		lively
		softly

b. In the sentences about the *zephyrs* (p. 173), what *adjectives* are used to describe them?

Make a list of other adjectives that might describe a *zephyr*. Do this by selecting one adjective and writing after it all the synonyms you can find for that adjective; then selecting another adjective of quite different meaning, and writing its synonyms, and so on. Your first adjective might be *vagrant*, and its synonyms, *wandering*, *rambling*, *roaming*, *straying*, *roving*.

c. Write sentences using for the subject *gale*, *tempest*, or *hurricane*, instead of *zephyr* (see p. 173). In these sentences tell what a strong wind does — to the boat, the top of the water, the robin, the

trees, the rose, and the corn. Before writing each sentence, picture in your mind the effect a tempest would have on each object named. For example, a tempest would not *trip* before a boat; it would *drive* the boat before it, or *beat* it back from its course.

Use strong words; you are writing about a strong force.

d. Here are some words that might be used in speaking of a knight.

(1) Groups of adjectives describing the knight :

Brave, bold, courageous, gallant, heroic, valiant, valorous, dauntless.

Proud, haughty, arrogant, spirited.

Strong, vigorous, sturdy, powerful.

(2) Verbs telling how he won his battles :

Vanquished, overcame, subdued, conquered, subjugated, defeated.

(3) Nouns naming the animal on which the knight rode :

Horse, charger, steed.

(4) The knight was equally at home in —

Castle, hut, cottage, cabin, hovel, mansion.

+ e. Make a list of adverbs that might be used in speaking or writing about knights. You will find many suggestions by studying the synonyms

in (1), above. Thus, from the adjectives in (1) you can make adverbs by adding the syllable *-ly* to each adjective.

Fit your adverbs to the verbs under (2), or to the following words — stood, walked, gazed, spoke, rode, bowed.

f. Write ten sentences about a knight, using as many as possible of the words given above. Try to weave your sentences into a connected whole, like the selection studied about the tempest (p. 172).

IV. USING THE MOST APPROPRIATE WORD

Use the following verbs in sentences, choosing each one for its fitness to express your thought.

a. Loud vocal sounds :

Called, cried, shouted, screamed, exclaimed, yelled, hallooed, shrieked, screeched.

b. Soft vocal sounds :

Whispered, murmured, sighed, breathed, muttered, whimpered, whined.

c. Ways of walking :

Strolled, trudged, sauntered, plodded, tripped, strode, strutted, limped, hobbled.

d. Ways of running :

Bounded, chased, dashed, fled, raced, sped.

V. WORDS OF SPECIAL ASSOCIATION

Each of the nouns in the group given below means a *company of* or *collection of* the people, animals, or objects to which it refers.

Each of these nouns is associated with certain objects; for example, we may say, *a flock of birds* or *a flock of sheep*, but we do not say *a flock of bees* or *a flock of fish*.

After each noun write a phrase, like *of birds* or *of sheep*, showing the kind of object with which the noun is associated :

Flock	school	swarm	crowd	band
herd	drove	gang	horde	fleet
brood	pack	congregation	troop	covey
litter	bunch	assembly	squad	group

VI. WORDS DENOTING DIFFERENT DEGREES

Synonyms often express different degrees of the action, quality, or thing to which they refer. For example, having said *Monday was cold*, I may say *Tuesday was frigid*, instead of saying *Tuesday was very cold*.

(a) Which of the following words suggests most effort ?

Work, toil, labor, drudgery.

(b) Which of the following words suggests the greatest degree of pleasure?

Glad, gay, pleased, cheerful, joyful, gladsome, gratified, cheering, joyous, jocund.

(c) Which of the following words suggests the most unhappy feeling?

Doleful, dreary, dismal, sorrowful, gloomy, depressing, sad.

(d) Which of the following words suggests the strongest light?

Bright, dazzling, splendid, glaring, brilliant.

Add as many appropriate words as you can to each of the above lists.

e. Give as many synonyms as you can for each of the following words:

comical	help	hot
enemy	tall	difficult
old	small	surprised
said	cold	fast

VII. ANTONYMS

Read the following fable:

The Crow and the Farmer

A crow, seeing a farmer carrying a gun to his field, asked him not to harm her children. He promised to spare them if they were honest. The crow assured him

that they were, and she further described them as beautiful.

Returning from the field with a number of dead birds in his hand, the farmer again met the crow.

“Oh,” she cried, “you have killed all my children ; and you promised not to harm them.”

“But, good Madam Crow,” replied the farmer, “you said your children were honest ; these birds were thievish ; I caught them in the act of stealing my corn. You said your children were beautiful ; these birds are ugly — the ugliest birds I ever saw. They cannot be your children.”

In the fable, the mother crow described her children as *honest* and *beautiful* ; the farmer called them just the opposite. He said they were *thievish* and *ugly*.

A word that is of opposite meaning to another word is called an Antonym.

VIII. STUDYING SENTENCES FOR ANTONYMS

a. Study the quotations below to find out how the use of the antonyms affects the force of the sentences.

(1) Down, down, down sinks the Tri-color of France ;
up, up, up mounts the Star-spangled Banner!

—The Transfer of Louisiana to the United States

(2) It is not what we take up, but what we give up
that makes us rich.

—BEECHER

- (3) Youth is nimble, Age is lame;
 Youth is hot and bold,
 Age is weak and cold.
 Youth is wild and Age is tame.

— SHAKESPEARE

- (4) “To look up and not down,
 To look forward and not back,
 To look out and not in, and
 To lend a hand.”

— The Rule of the Harry Wadsworth Club, from “Ten Times One is Ten,”
 by E. E. HALE

- (5) But those behind cried, “Forward!”
 And those before cried, “Back!”
 And backward now and forward
 Wavers the deep array.

— MACAULAY

- (6) Sink or swim, live or die, survive or perish, I
 give my hand and my heart to this vote.

(*From a supposed speech of John Adams, in favor of the Declaration of Independence*)

b. Arrange the antonyms in the above quotations
 in pairs : as,

down ——— up
 sinks — mounts

After you have so written them, read them
 aloud and notice the opposite sensations they
 arouse. Do you not feel a *balance* in them, as
 if you placed them on opposite sides of a scale?

IX. FINDING ANTONYMS

a. Opposite each of the following common words write as many antonyms for it as you know; for example, both *sour* and *bitter* are antonyms of *sweet*.

sweet	wisdom	false	friend
high	refuse	fair	came
ask	more	night	first
old	awake	weep	life
hero	cruel	free	obey
silence	find	please	rise
warm	awkward	bring	dull
light	hide	poverty	rich
rare	evil	order	love
strong	busy	help	open

b. Make five sentences from your list of antonyms. Try to make worth-while sentences. The following will serve as models:

He who killed a lion when *absent*, feared a mouse when *present*.
— FRENCH

Cowards are *cruel*, but the *brave* are *merciful*.

— ENGLISH

Fools make feasts and *wise* men eat them. — FRENCH

Small minds *punish*; *great* minds *forgive*. — ARABIAN

Better a dinner of herbs where *love* is, than a stalled ox and *hatred* therewith.
— BIBLE

X. WORDS WHOSE SOUND SUGGESTS THEIR MEANING

a. Read the following selection :

Crickets in the clover
Clattered clear and strong,
And the bees droned over
Their old honey song.

* * *

Through the breezy mazes
Of the lazy June,
Drowsy with the hazes
Of the dreamy noon.

— RILEY

The noun *cricket* suggests by its sound the noise made by the insect.

In the second line, what word suggests the harsh note of the cricket ?

Does not the word *droned* in the third line suggest by its sound the sleepy, monotonous “buzz” of the bee ?

In the last four lines how many times does the *z* sound occur ? Read these lines aloud, prolonging the *z* sound whenever you pronounce a word containing it. Does not the frequent repetition and the prolonging of this sound suggest the buzzing, droning song of the bee ?

#

Words whose sound suggests the meaning help to make language forcible.

Fortunately the English language abounds in such words. Below are a few of the most common. As you read them, connect with each the idea which it suggests: as, flash of lightning, roll of drums.

roll	roar	scamper	chuckle
whir	murmur	flash	buzz
thud	rattle	boom	whiz
ding-dong	bang	crunch	whirl
splash	clatter	rumble	hodge-podge
hubbub	tinkle	bellow	brittle
crawl	rush	snap	hiss
groan	jogged	rip	sizzle
yell	whack	cackle	soothe
clank	clang	hocus-pocus	squeal

b. Many of the names given to cries or calls of animals suggest the actual sounds. With what do you immediately associate each of the following?

Twit, quack, chirp, cluck, peep, mew, moo, baa, twitter, cackle, gobble, purr.

c. Make a list of all the words you habitually associate with the following:

The movement of water.

A lullaby.

Sorrow or grief.

Canoeing.

Sounds of conflict.

Fun.

Coasting on a bicycle.

Climbing a steep hill.

d. In the following quotations, which words suggest their sense through their sounds?

- (1) All hopping through the frothy waves,
And scrambling to the shore.

— LEWIS CARROLL

(2) A queer little figure bobbed up from the fireplace
and hobbled to the door.

- (3) The wild cataract leaps in glory.

— TENNYSON

(4) A foaming torrent came hissing and whizzing
down the hillside. It rippled peacefully through the
glen.

(5) The roll of the drum and the blaring of the
trumpet drowned his last words.

DX

XI. STUDYING SELECTIONS FOR FITTING WORDS

Below are some quotations from well-known authors. Read each carefully and try to decide what it is that makes it pleasing. Ask concerning each selection the following questions:

Has the author used vivid descriptive words?

Has he used a variety of synonyms?

Has he emphasized his meaning by using contrasts?

Has he used apt or beautiful comparisons?

Has he used words that suggest sense by sound?

Has he arranged the words of his sentences so that they lead to a climax?

Has he emphasized by repeating words?

Has he used questions or exclamatory sentences?

Justify your answer to each question by giving all the illustrations you can from the quotations. For example, if you say that an author has used "vivid descriptive words," name all such words that you consider good. You will find that some of the quotations illustrate several ways in which an author can make his words most effective. In each quotation, find all the skillful use of language that you can.

(a) It is a dreadful night. The passengers are clustered, trembling, below. Every plank shakes; and the oak ribs groan as if they suffered with their toil. The ship is pitching madly, and the waves are toppling up sometimes as high as the yard-arm, and then dipping away with a whirl under our keel, that makes every timber in the vessel quiver. The thunder roars like a thousand cannon; and at the moment the sky is cleft with a stream of fire that glares over the tops of the waves, and glistens on the wet deck and spars.

The spray spits angrily against the canvas; the waves crash against the weather-bow like mountains; the wind howls through the rigging, or, as a gasket gives way, the sail, bellying to leeward, splits like the crack of a musket. I hear the captain in the lulls

screaming out orders ; and the mate in the rigging screaming them over, until the lightning comes, and the thunder, deadening their voices as if they were chirping sparrows.

— DONALD GRANT MITCHELL

In this quotation the author has used words to express strife, labor, danger, and action. The word *lulls*, suggesting temporary quietness, makes the whole selection wilder by contrast.

(b) His words were shed softer than leaves from the pine.

— LOWELL

Thy voice is like a fountain,
Leaping up in clear moonshine,
Silver, silver, ever mounting,
Ever sinking
Without thinking.

— LOWELL

These two quotations refer to the human voice. One describes the voice of a person singing, the other that of a person speaking. Read the quotations again and determine which refers to the singer and which to the speaker. What kind of words were spoken — gentle or harsh, kind or unkind, comforting or bitter ? What kind of song do you think was sung ?

(c) Priscilla, the Puritan maiden,

Feeling his words like a blow, that stunned her
and rendered her speechless.

— LONGFELLOW

(d) And the world threw off the darkness, like the weeds of widowhood.

— LONGFELLOW

The black bat, night, has flown.

— TENNYSON

Of what are both authors writing ?

(e) Rise up ! — for you the flag is flung — for you the bugle trills,

For you bouquets and ribboned wreaths — for you the shores acrowding;

For you the call, the swaying mass, their eager faces turning.

— WALT WHITMAN

(f) Rockaby, lullaby, dew on the clover!

Dew on the eyes that will sparkle at dawn!

Rockaby, lullaby, dear little rover!

Into the stilly world,

Into the lily world,

Gone! oh gone!

Into the lily world gone!

What is the meaning in the second line?

Why is sleep called the “stilly world”? The “lily world”?

What line tells us the baby has finally gone to sleep?

(g) Flow gently, sweet Afton, among thy green braes ;
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

— BURNS

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among.

— SOUTHEY

These two quotations refer to the flow of waters.
Which picture suggests peace? Which strife?

(h) We take care of our health, we lay up money;
we make our roof tight and our clothing sufficient;
but who provides wisely that we shall not be wanting
in the best property of all, — friends?

— EMERSON

XII. STUDYING SELECTIONS FOR WORDS AROUSING FEELING

Read each of the above quotations again and try to determine what feeling it arouses; is it a feeling of sorrow, of gladness, of peace, of restlessness, of anger, of joy, of haste, of sympathy, of irritation, of pride, of fear, of hatred, of scorn, of love, of dread? If it is none of these, how will you describe it? Try to determine what words give the selection the feeling that it arouses.

One who would use language effectively must think quite as much of the feelings that he would arouse as of the thoughts that he would convey.

That you may be successful in selecting words, you must have a large number from which to choose; that you may grow more successful in the selection and use of words, you must constantly increase your vocabulary. You can best do this by listening to the talk of educated people, by reading good literature, and by using a dictionary.)

Whenever you hear or see a word that is new to you, learn its meaning; then use the word several times the very day you hear or see it.

After this, the word will be your own — a valuable possession that means a new idea and increased power with which to express thought or arouse feeling.

XIII. THINKING OF THE RIGHT WORD

Have you ever had the experience of “knowing what you want to say,” but not being able to think of the word that you need to express your idea? That is a common experience; doubtless even the best writers have it at times. The way you treat that experience will determine your progress in acquiring a rich and usable vocabulary. If you are satisfied to do without the word you need, if you prefer to let your idea go unexpressed, or partly expressed, or incorrectly expressed, rather than make the effort necessary to find the right

word, then your progress in acquiring a vocabulary will be slow, and your use of language will be meager and slovenly. But if you always seek until you find the word suitable for the expression of your idea, then your vocabulary will grow rapidly and you will make steady progress in the accurate, forceful, and beautiful expression of thought.

How can one find the needed word if it does not come into mind at once, of itself? Sometimes just thinking will bring the word. For example, suppose you wish to say :

The dog growled *as though he were going to bite*.

You want a single word to express the idea that is approximately expressed by the seven italicized words. You think of the words *loudly, fiercely, savagely, hoarsely, furiously, terribly, boldly*, and you reject each one as you find that it does not express your idea. Finally you think of the word *threateningly* and make the sentence :

The dog growled threateningly.

With this you are satisfied, for it expresses your thought exactly.

How did you think of the word you needed? Quite naturally; you have often associated with the word *growl* the other words that came into

your mind. Such words as *lovingly*, *sweetly*, *gently*, *soothingly*, *timidly*, *kindly* didn't come into your mind, because you are not in the habit of associating them with *growling*. You were able to think of the right word through what is called **the association of ideas.**

XIV. THE GAME OF TRACKING WORDS

You cannot, you must not, rely on thinking alone to bring you always the word you need. You may not have the right word in your vocabulary; in this case no amount of thinking will bring it to you; you may not be able to recall the word when you need it, even though it is a word that you know. Under these circumstances you should consult a dictionary or a book of synonyms. Look up the word that seems to you to come nearest to the expression of your idea; in defining that word, or in giving the synonyms of it, perhaps the very word you want has been used; if not, select the word that seems to you nearest the one you seek, and look that up in the same way.

For illustration, perhaps you have just completed the description of a hard-fought game and wish to describe with a single word the manner

in which the successful team marched down the street, — a manner which said to every one that they had beaten their rivals.

They marched — down the street.

What word just fitting your idea shall go into the blank? You can think only of *beat*, not much like the word you need, but you look it up in the dictionary, and among the definitions you find — “To win the victory.” Victory suggests *victorious* and *victoriously*. You try this word —

They marched *victoriously* down the street.

That is almost, but not quite, the idea that you want to express; *victoriously* does not fully express the way the boys felt as shown by the manner of their walking. So you look up the adjective *victorious*, from which the adverb is formed by adding “ly,” and find among its synonyms *triumphant*, which seems to fit your idea. You look up the word *triumphant* and find that it means “expressive of joy for success”; then you are sure it is just the word you have been seeking, that the adverb *triumphantly* expresses exactly the manner of the boys’ marching :

They marched *triumphantly* down the street.

You may sometimes have to look up a half-dozen words before you find just the one you

need. Indeed, you may finally fail after a dozen efforts; even so, the acquaintance made with a score of words will richly repay your effort. But when you succeed — as you usually will — you will have the triumphant feeling of winning in a game, — the game of Tracking Words.

XV. SOME COMMON SYNONYMS AND ANTONYMS

a. The following list of some common synonyms and antonyms may be used for reference, when seeking words to fit your ideas exactly.

b. Another way to use it is to memorize one of the groups each day, and seek occasions during the day to use the new words you have learned, so that they become a real addition to your vocabulary.

c. Still another way to use the list is to play the following game. Let the teacher, a classmate, or some friend mention a word from the list. Then the other persons present try to give the synonyms or antonyms of that word, and the person who gives the most wins.

d. Another way to use the list is to compose interesting sentences in which you use correctly certain words selected from the list.

I

Abandon, desert, forsake, forego, discard, relinquish,
repudiate, waive, renounce, abdicate, leave.

Retain, maintain, continue, cherish, keep.

Which of the synonyms of *abandon* might be used in the following sentences? If you are in doubt consult your dictionary.

The king will — the throne. By doing this he will — all claim for himself, and — all right to succession for his son.

2

Able, competent, qualified, capable, talented, clever, gifted, efficient, effective, telling.

Unable, incompetent, ineffective, incapable, disqualified, inefficient.

3

About, concerning, relative to, with regard to.

4

Abstain, forbear, refrain, withhold, deny one's self.
Indulge.

5

Abundance, plenty, sufficiency, profusion, copiousness, plenteousness, overflow.

Deficiency, dearth, scarcity, poverty.

Use antonyms of *abundance* in the following sentences :

There was a — of news.

A — of rain resulted in a poor harvest.

6

Accurate, correct, exact, just, true.

Inaccurate, incorrect, unjust, erroneous, false.

Supply a synonym and an antonym of *accurate* in each of the following sentences :

John's examples were — ; Tom's, —.

Walter's account of the game was — ; Fred's, —.

7

Act, performance, feat, exploit, achievement, deed, action; decree, edict, law, statute, enactment, ordinance.

Which synonyms of *act* refer to lawmaking? To what might the others refer?

8

Active, brisk, nimble, agile, sprightly, spirited ; strenuous, diligent, enterprising.

Inactive, passive.

Which synonyms of *active* might refer to sport? Which to work?

9

Address, discourse, speech, lecture, oration ; direction, superscription.

Which synonyms of *address* refer to public speaking? To what may others refer?

10

Adorn, decorate, beautify, embellish, deck, ornament, grace, garnish.

Disfigure, mar, deform.

II

Adversary, enemy, foe, antagonist, opponent.

Afraid, alarmed, fearful, timid, timorous, apprehensive, scared, diffident.

Fearless, unafraid, intrepid, bold, undaunted.

Which synonyms of *afraid* denote greater degrees of fear? Which antonyms lesser?

I2

Agreeable, pleasant, gratifying, pleasurable, enjoyable, congenial ; suitable, benefiting.

Disagreeable, unpleasant, uncongenial, contrary.

I3

Aid, assist, succor, coöperate, befriend, help.

I4

Aim, object, purpose, design, end, goal.

I5

Also, besides, too, further, in addition, furthermore, moreover.

I6

Always, perpetually, continually, forever, everlastingly, evermore, unceasingly ; invariably, constantly, uniformly.

Occasionally, sometimes.

I7

Anger, fury, indignation, rage, wrath, ire, resentment, passion, displeasure, vexation, frenzy, temper.

I8

Astonishment, amazement, surprise, wonder.

19

Awful, appalling, terrible, dreadful, frightful, gruesome, horrible, shocking; awe-inspiring, majestic.

20

Awkward, clumsy, ungraceful, gawky, inelegant, ungainly, loutish, unskillful, unwieldy.

Graceful, dexterous, elegant, clever.

21

Beautiful, fair, handsome, lovely, comely, beauteous, elegant, exquisite.

Homely, ugly, repulsive, unlovely, hideous.

22

Bit, morsel, fragment, scrap, crumb; mite, particle, iota, atom, speck, mote.

Awful, awkward, badly, bear, beautiful, and bit are much overworked words. Study and learn to use their synonyms correctly.

23

Blow, whack, knock, thwack, rap, thump, assault, stroke.

Which of the synonyms of *blow* would you use in relating an adventure with a mouse? A serious encounter?

24

Brave, intrepid, courageous, valiant, daring, bold, valorous, chivalrous, fearless, adventurous, dauntless, doughty, gallant, heroic, mettlesome, undaunted, venturesome, lion-hearted, manly, unafraid, plucky.

Cowardly, craven, timorous, recreant.

Which of the synonyms of *brave* would you use in speaking of a soldier? an explorer? a boy leader?

What noun or nouns do you associate with the antonyms of *brave*?

25

Bright, luminous, gleaming, lustrous, radiant, resplendent, glistening, beaming, shimmering, dazzling, glowing, glittering, flashing, sparkling, brilliant, glossy, glaring, vivid, intelligent.

Dull, dim, dingy, tarnished.

Which of the synonyms of *bright* may be applied to a lamp? the sun? a diamond? snow?

What noun or nouns do you associate with the antonyms of *bright*?

26

Burn, scorch ; scald, singe, char, sear, brand.

27

Careful, cautious, watchful, provident, attentive, considerate, heedful, prudent, discreet, wary, mindful, choice, sparing, observant.

Careless, negligent, unconcerned, indifferent, heedless, incautious, inattentive, regardless, lax, unwary, reckless, slovenly, remiss.

Substitute at least two synonyms for *careful* in each of the following sentences :

Pupils should be careful in all school work.

The scout was the most careful man in the army.

Which of the antonyms of *careful* might be used in referring to a pupil? a poor scout?

28

Catch, seize, grasp, clutch, snatch; arrest; overtake; insnare, entangle, entrap.

Use an appropriate synonym for *catch* in the following:

- | | |
|------------|---------------------------|
| — a rope. | — a rabbit. |
| — a hand. | — a runner. |
| — a thief. | — an apple from a basket. |

29

Celebrated, famous, famed, illustrious, noted, renowned, eminent, far-famed.

Obscure, inglorious, unrenowned.

30

Champion, defender, protector; winner, hero, conqueror.

31

Charming, bewitching, captivating, enchanting, entrancing, magical, fascinating, winning, delightful, winsome.


Which of the synonyms of *charming* would you not use in describing a person?

32

Cheerful, cheery, pleasant, sunny, blithe, jovial.

33

Clothes, dress, clothing, garments, vesture, attire, apparel, costume, raiment, garb, vestment, regalia, uniform, livery, guise, wardrobe, regimentals.

With what sort of person, or with what occasion, do you associate each of the following synonyms of clothes: *raiment, garb, vestment, costume, regalia, uniform, livery?* 

34

Crowd, multitude, number, mass, throng, horde, host, troop, bevy, knot, assembly; rabble, mob.

Which synonym of *crowd* do you associate with ruffians? savages? girls? the army? passers on the street? lawmakers?

35

Cruel, pitiless, merciless, inhuman, brutal.

36

Cut, gash, slash, hew, crop, reap, mow, lop (off), prune, clip, shear, whittle, shave, train, dock; amputate, carve, lance, cleave, slit.

After each synonym of *cut* write the name of the instrument with which the action is usually performed.


37

Danger, jeopardy, hazard, peril, risk, insecurity, exposure.

Safety, security, shelter, safeguard, protection.

38

Defend, guard, protect, shield, secure, screen, shelter, fortify, garrison, preserve, harbor; uphold, vindicate, justify, maintain.



Which of the synonyms of *defend* may be used in referring to the care of a person? Which to the defense of a cause? To what might the others refer?

39

Discourteous, uncivil, rude, disrespectful, abrupt, unmannerly, boorish.

40

Draw, haul, drag, tug, tow; attract; extract; unsheath.

Which synonyms of *draw* should be used before each of the following: — a tooth; — a net; — attention; — a sword; — wood; — a boat.

41

Fast, immovable, firm, rigid; strong, invincible, fortified; steadfast, faithful, true; permanent, durable; rapid, swift, fleet, quick, speedy.

Which of the synonyms of *fast* has the officer in mind when he tells his men to “stand fast”? Which has the merchant in mind when he speaks of “fast color”? Which, the boy who is told “to run fast”?

42

Funny, comic, amusing, comical, droll, laughable, witty, jocular, ludicrous, absurd, waggish, humorous, jesting.

43

Game, play, amusement, pastime, diversion, fun, sport; contest; prey; quarry.



What synonym of *game* has a hunter in mind?
a child? a ball player?

44

Group, gang, band, crew, company, crowd, set,
squad, party, number.

Did you ever hear any one use *bunch* as a
synonym of *group*? It is not; do not so use it.

45

Glad, pleased, delighted, happy, joyous, joyful,
rejoiced, merry, cheery, gladsome.

Sad, sorrowful, unhappy, depressed, gloomy.

46

Great, enormous, immense, gigantic; numerous,
countless; superior, excellent, admirable; emi-
nent, famous, distinguished, famed, noted.

Read carefully the synonyms of *great*, then
answer these questions: Do you ever use *great*
incorrectly? How? What words would be better
for your use?

47

Hesitate, doubt, falter, waver, deliberate.

48


Honest, honorable, upright, sincere; incorruptible.

49

Horrible, dreadful, terrible, hideous, shocking, grim,
ghastly, appalling, dire, gruesome, awful.

50

Hum, drone, murmur, buzz; croon.



51

House, dwelling, residence, domicile, abode, habitation; mansion, palace; tenement; villa, manse, lodge; home.

52

Industrious, diligent, persistent, hard-working.

Idle, indolent, inactive, lazy.

53

Just, upright, honest, conscientious, honorable, straightforward; merited, deserved; fair, impartial, unbiased; correct, exact, proper, appropriate.

54

Notice, see, observe, note, heed, recognize, perceive, mark, pay attention to.

Neglect, overlook, disregard, slight.

55

Noise, sound, racket, clamor, din, outcry, clatter, uproar, hubbub, tumult, rout, blare, hilarity.

11 56

Odd, unmatched, single, uneven; singular, peculiar, unusual, unique, strange, quaint, extraordinary, queer, freakish, fantastic, curious; extra, remaining, additional.

57

People, inhabitants, population, citizens; relatives, relations, kindred.

58

Prevent, thwart, hinder, obstruct, forestall, intercept, avert, parry, deter, frustrate.

#

59

Put back, replace, restore, reinstate.

Put out, eject, oust, remove, evict, dislodge.

60

Quiet, calm, still, pacific, motionless, unmoved, stagnant, placid, serene, undisturbed, unruffled ; hushed, silent, still, noiseless, inaudible ; demure, meek, inoffensive, gentle, retiring, modest, unassuming, undemonstrative, staid, reserved, sedate ; sequestered, unfrequented, retired, secluded.

Which synonyms of *quiet* could you use in describing a person ? a body of water ? a place ? silence ?

61

Red, carmine, crimson, scarlet, cerise, garnet, vermilion.

By using the synonyms of *red*, a more exact description may be given. Why ?

62

Rest, stop, halt, pause, desist ; repose, recline, lie ; trust, rely, depend.

Use synonyms of *rest* in the following sentences :

A hammock invites one to —.

The soldiers were ordered to —.

You can — on his promise.

63

Run, sprint, lope, scamper, scud, speed, hie, hasten, scour, flee, race, pace, gallop, trot; proceed, flow; melt, fuse; pursue, follow; stampede.

64

Search, examine, explore, hunt, seek, overhaul; rummage, ransack.

65

Surprise, amaze, astonish, astound.

66

Ugly, repulsive, unsightly, loathsome, hideous, gruesome, frightful.

67

Upset, overturn, overset, capsize, invert, overthrow.

68

Valley, vale, hollow, dale, ravine, dingle, glen, dell.

69

Very, exceedingly, highly, greatly, extremely, excessively, surpassingly.

70

View, scene, landscape, vista, panorama, prospect, scenery.

71

Walk, stroll, promenade, tramp, stride, plod, trudge, tread, pace, march, shamble, stalk, strut, step, toddle, waddle, shuffle, saunter, slouch.

Which synonyms of *walk* suggest a slow walk?
a quick walk? a proud walk? an uncertain walk?
a determined walk?

Handwritten: See page 207

CHAPTER EIGHT

Handwritten: again

VERBS

I. VERB PHRASES

THE following poem was written just after the author had visited a great military training camp, and seen thousands of young soldiers drilling for national service. It has been learned by heart in many American schools, and recited or sung in many different countries.

As you read the poem, emphasize slightly the words which are underlined.

Battle Hymn of the Republic

Mine eyes have seen the glory of the coming of the Lord :
He is trampling out the vintage where the grapes of
 wrath are stored ;

He hath loosed the fateful lightning of his terrible swift
 sword ;

His truth is marching on.

I have seen him in the watch-fires of a hundred circling
 camps ;

They have builded him an altar in the evening dews
 and damps ;

I can read his righteous sentence by the dim and
flaring lamps.

His day is marching on.

I have read a fiery gospel, writ in burnished rows of
steel:

“As ye deal with my contemners, so with you my grace
shall deal;

Let the Hero, born of woman, crush the serpent with
his heel,

Since God is marching on.”

He has sounded forth the trumpet that shall never call
retreat;

He is sifting out the hearts of men before his judgment
seat:

Oh! be swift, my soul, to answer him! be jubilant, my
feet!

Our God is marching on.

In the beauty of the lilies Christ was born across the
sea,

With a glory in his bosom that transfigures you and me:

As he died to make men holy, let us die to make men
free,

While God is marching on.

JULIA WARD HOWE

In nearly every sentence or clause in the “Battle Hymn of the Republic,” the assertion is made by two words taken together and used as a single verb.

The only exceptions are “deal,” “be,” “transfigures,” and “died.”

A group of two or more words used together as a single verb is called a Verb Phrase.

The two words in the verb phrases *let crush* (stanza 3), *shall call* (stanza 4), and *let die* (stanza 5) are separated by other words; nevertheless they must be taken together as they form a single verb phrase.

Other examples of verb phrases are :

The clock *is striking*. *Has* the school bell rung? It *has not rung* yet; but it *will ring* in a moment. I *have been listening* for it.

a. In the sentence,

He might have been doing something useful,

“might have been doing” is a verb phrase, because it is a group of words used like a single verb to make one assertion.

Study in the same way the verb phrases in the following sentences :

(1) I am writing a letter to my best friend.

(2) In five minutes I shall have finished it.

(3) Mother has been writing letters for an hour.

(4) I do not write every day.

(5) My friend may be writing to me at the same time; if so, her letter will come to-morrow.

b. Fill the blanks in the following sentences with appropriate verb phrases :

- (1) The game —— by our team.
- (2) Gold —— in Alaska.
- (3) The September sun —— the grapes.
- (4) A ragged boy —— in the street.
- (5) Beautiful flowers —— in the garden.

c. Make a list of the verbs and verb phrases in the following selection :

The Star-Spangled Banner

O say, can you see, by the dawn's early light,
 What so proudly we hailed at the twilight's last
 gleaming?
 Whose broad stripes and bright stars, through the
 perilous fight,
 O'er the ramparts we watched were so gallantly
 streaming!
 And the rocket's red glare, the bombs bursting in air,
 Gave proof through the night that our flag was still
 there;
 O say, does that star-spangled banner yet wave
 O'er the land of the free and the home of the brave?

.

O thus be it ever, when freemen shall stand
 Between their loved homes and the war's desolation!
 Blest with vict'ry and peace, may the heav'n-rescued
 land
 Praise the power that has made and preserved us
 a nation.

Then conquer we must when our cause it is just,
 And this be our motto, "*In God is our trust—*"
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave.

—FRANCIS SCOTT KEY

II. TRANSITIVE VERBS. DIRECT OBJECTS

Read the following lines, emphasizing the underlined words :

Rats !

They fought the dogs and killed the cats,

And bit the babies in the cradles,

And ate the cheese out of the vats,

And licked the soup from the cooks' own ladles.

Here are five verbs that tell what the rats did : they "fought," "killed," "bit," "ate," "licked;" and each verb is followed by a word that tells what they did it to. The rats fought *dogs*, killed *cats*, bit *babies*, ate *cheese*, licked *soup*. The doer of the actions is the subject, "they." But each of these actions involves two things, the *doer* and the *receiver*; the action passes over from a doer to a receiver.

A verb that denotes an action that passes over from a doer to a receiver is called a Transitive Verb.

"Transitive" comes from the Latin *transire*, "to pass over."

A word used to denote the receiver of an action performed by the subject is called a **Direct Object**.

In the sentence, "They fought dogs," *dogs* is the direct object of the transitive verb *fought*. In the sentence, "The rats ate the cheese," *cheese* is the direct object of *ate*.

The direct object of a verb is so called because it denotes the object directly affected by the action, or produced by it. It refers to a *different person or thing from the subject*, except in such sentences as "I hurt myself." Other examples are :

Subject	Transitive Verb	Direct Object
Lochinvar	swam	the <i>river</i>
He	had	a broad <i>sword</i>

The "action" expressed by transitive verbs differs greatly in different verbs. "Swam" asserts physical action; "loves" expresses mental action or feeling. "Have," "own," "possess," "inherit," "owe," "need," and many others, express "action" only in a vague and general sense. Such verbs are nevertheless called transitive, because they involve two persons or things, one denoted by the subject, the other by a direct object. Sometimes the direct object tells what is produced by the action expressed by the verb: as, "The Romans built ships." Sometimes the

direct object denotes only the second person or thing implied in the so-called "action" of the verb: as, "I saw the procession."

The direct object of a verb may have modifiers, and it may also be compound: as,

I met *Ethel* and *Carrie*.

They invited *you* and *me* for tea.

The people gave gold, silver, jewelry, precious stones, silks, and rich velvets for their king's ransom.

He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system swept away, his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders.

What are the direct objects in the last two sentences?

III. STUDYING SENTENCES FOR DIRECT OBJECTS

What is the direct object in the following sentence?

To blow the pipe his lips he wrinkled.

This sentence is in inverted order. The natural order would be,

He wrinkled his lips to blow the pipe.

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The verb is "wrinkled," which is transitive because it denotes an action passing from a doer, "he," to a receiver, "lips." "Lips" is the direct object of "wrinkled," because it denotes the receiver of the action performed by the subject. "Pipe" is the direct object of "to blow."

Notice that the direct object may come before its verb.

a. Make complete sentences of the following by adding direct objects accompanied by modifiers. Point out the word that is the direct object in each sentence which you make :

- (1) I spent
- (2) Longfellow wrote
- (3) The mother baked
- (4) The rising tide hid the
- (5) Please lend me your
- (6) The gardener dug a long
- (7) The cat has killed a
- (8) Last night I heard
- (9) Our country needs
- (10) I have never owned a

b. Make interesting sentences in which you use the following words as direct objects of transitive verbs :

game	room	automobile	him	them
lesson	hat	photograph	her	us

c. Make sentences with the following subjects, adding to each an appropriate predicate consisting of a transitive verb and a direct object. Make your sentences interesting by using well-chosen modifiers :

squirrel groves farms clouds war

d. Point out the direct objects in the following sentences :

(1) Courtesy opens many doors.

(2) That gale I well remember.

(3) Wherefore stopp'st thou me?

(4) Ten spears he swept within his grasp.

(5) My good blade carves the casques of men.

(6) With his knife the tree he girdled.

(7) Have you ever seen him and Fred together?

(8) Take the helm, lead the line, save the squadron!
cried its chief.

(9) Me he restored unto mine office, and him he hanged.

(10) The pavement damp and cold
No smiling courtiers tread.

IV. USING PRONOUNS AS DIRECT OBJECTS

The nominative case, you remember, should be chosen when a pronoun is used as a subject substantive.

When a pronoun is used as a Direct Object, good writers and speakers always use the Objective Case.

The following sentences are correct, because the pronoun in *italic* is a direct object of the verb :

Barbara saw brother and *me* yesterday.

She invited *us* to tea.

We brought *her* and Alice home with us for supper.

Whom did you meet ?

No one would say, "Barbara saw *I*"; therefore no one should say, "Barbara saw brother and *I*."

No one would say, "Did you meet *she*?" Therefore no one should say, "*Who* did you meet ?"

a. Which case of the pronoun should be used in the following sentences? Explain the reason :

(1) Jessie met Staunton and (I, me) down town.

(2) She invited you and (I, me) to go motoring with her.

(3) Yes, you and (I, me) were both invited.

(4) I told her you and (I, me) could be ready by ten o'clock.

(5) Father says he will join mother and (we, us) at the store.

(6) Then he will drive (we, us) through the park.

(7) (We, us) boys are having a fine time.

(8) Yesterday I saw John and (he, him) together.

(9) (Who, whom) can I trust, if not (he, him) ?

(10) When will you and (he, him) come again ?

(11) (They, them) who talk must stay after school.

(12) (They, them) who talk I will keep after school.

(13) (Who, whom) do you mean ?

(14) (Who, whom) have we here ?

(15) (Who, whom) called to see you ?

(16) (Who, whom) will you take with you ?

(17) Elect (whoever, whomever) you wish.

(18) (Whoever, whomever) did it ought to be ashamed of himself.

V. INDIRECT OBJECTS

The second of the following sentences you perhaps recognize as from Browning's "An Incident of the French Camp":

(1) We've got Ratisbon.

(2) We've got you Ratisbon.

"Ratisbon" is the direct object of "have got." "You," referring to Napoleon, denotes the person *for whom* the action was performed.

A word used to denote the person or thing to or for whom something is done is called an Indirect Object.

Other examples of indirect objects are :

Rouse up, sirs! Give your *brains* a racking.

Captains, give the *sailor* place!

You have saved the *King* his ships.

Mention the direct objects in these sentences. Read the sentences, omitting the indirect objects and their modifiers.

If we change the position of the indirect objects in such sentences, we must use "to" or "for":
as,

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Stolen - you poor old language
language - you poor old language
meditation - you poor old language
We've got Ratisbon *for* you.
Give a racking *to* your brains.

In these sentences, "you" and "brains" are no longer indirect objects, but substantives with prepositions.

a. Introduce an indirect object into each of the following sentences. If you wish to be sure that a word is an indirect object, test it by seeing whether you might use *to* or *for* before it without changing the sense :

- (1) Mother bought a new hat.
- (2) She made a new dress.
- (3) She showed a large doll.
- (4) We brought some lilies from the pond.
- (5) Father gave an interesting account of his trip.

b. Point out first the direct object and then the indirect object in each of the following sentences :

- (1) Owe no man anything.
- (2) Will you do me a favor?
- (3) Give me liberty, or give me death.
- (4) Riches certainly make themselves wings.
- (5) ~~Build~~ thee more stately mansions, O my soul.
- (6) We owe the Pilgrim fathers a great debt.
- (7) I bring you good tidings of great joy.
- (8) Give us this day our daily bread.
- (9) Bring me my arms and coat of mail;
Fetch me my standard bright.

(10) The day returns and brings us the petty round of irritating concerns and duties. Help us to play the

man, let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep.

— ROBERT LOUIS STEVENSON

VI. USING PRONOUNS AS INDIRECT OBJECTS

The objective case, you have learned, should be chosen when a pronoun is used as a direct object.

The Objective Case should always be used when the pronoun is an Indirect Object.

The following sentences are correct, because in each the pronoun in *italic* is an indirect object of the verb :

Lend *him* a hand.

Give *me* liberty, or give *me* death.

Bring mother and *us* some chocolates.

You would never think of saying, "Bring *we* some chocolates." Hence you should never say, "Bring mother *and we* some chocolates."

a. Which case of the pronoun should be used in the following sentences? Explain the reason:

(1) Please read (we, us) children a poem.

(2) Mother tells Blanche and (me, I) stories.

(3) Father brought both (she, her) and (I, me) presents.

(4) The government has granted Uncle Charles and (he, him) a pension.

(5) The guide showed Mr. J. and (me, I) how to paddle.

(6) (Him, he) and (me, I) were clumsy at first.

(7) Aunt Jessie gave Staunton and (I, me) a collie.

(8) Brother has made himself and (us, we) a sled.

(9) Will you do (he, him) and (I, me) a favor?

(10) (Him, he) and (me, I) feel very grateful to you.

VII. INTRANSITIVE VERBS

Read the following lines, noting the verbs :

Sir Galahad

My good blade carves the casques of men,

My tough lance thrusteth sure,

My strength is as the strength of ten,

Because my heart is pure.

The shattering trumpet shrilleth high,

The hard brands shiver on the steel,

The splintered spear-shafts crack and fly.

The horse and rider reel.

They reel, they roll in clanging lists,

And when the tide of combat stands,

Perfume and flowers fall in showers,

That lightly rain from ladies' hands.

What is the meaning of "casques," "brands," and "lists"?

Here are fourteen verbs, and only one of them is a transitive verb. Which one is it? How can you tell? What is its direct object?

No other verb in this selection denotes an action that passes over from the doer to a receiver. For example, the brands "shiver," the spear shafts "crack," the horses "reel" and "roll," the flowers "fall"; but they don't do these things to any person or thing. Each of these actions involves only the subject. There is no receiver of the action.

"Sure" and "high," which look like direct objects because each follows a verb, are adverbs modifying verbs. "Pure," which follows "is," is an adjective modifying "heart."

A verb that denotes an action that does not pass over from a doer to a receiver is called an Intransitive Verb.

Other examples of Intransitive verbs are:

Into the street the Piper *stept*.

Green and blue his sharp eyes *twinkled*.

Some verbs are at one time transitive, at another intransitive: as,

Transitive: He *is flying* a kite.

Intransitive: A crow *is flying* over the meadow.

a. Tell whether the verbs in the following sentences are transitive or intransitive and give

the reason. Point out the direct objects :

- (1) The rainbow comes and goes,
And lovely is the rose.
- (2) Righteousness exalteth a nation.
- (3) She wore a rose in her hair.
- (4) The dull day wore slowly on.
- (5) From street to street he piped advancing,
And step for step they followed dancing,
Until they came to the river Weser,
Wherein all plunged and perished !
- (6) Once more he stepped into the street,
And to his lips again
Laid his long pipe of smooth straight cane.
- (7) Out came the children running.
- (8) Lo, as they reached the mountain side
A wondrous portal opened wide.
- (9) The Piper advanced and the children followed,
And when all were in to the very last
The door in the mountain side shut fast.

b. Compose interesting sentences of your own, using each of the following verbs first transitively, then intransitively.

read sing ran play 4 return

VIII. TRANSITIVE AND INTRANSITIVE VERBS OFTEN CONFOUNDED

1. *Lie, Lay*

Lie means "recline"; *has lain* means "has reclined." *Lie* and *lain* are always *intransitive*, and take no direct object. Thus,

I often *lie* on the grass.

I *have lain* under that tree many times.

Lay, referring to *past* time, means “reclined”; it is *intransitive*, with no direct object. Thus,

Yesterday the book *lay* on the table.

The snow *lay* on the ground.

Lay, referring to *present* time, means “cause to lie”; it is *transitive*, and requires a direct object. Thus,

Birds *lay* eggs.

Please *lay* the book on the table.

Laid means “caused to lie,” and is always *transitive*, requiring a direct object. Thus,

Yesterday’s shower *laid* the dust.

She *has laid* her hat on the sofa.

It is right to say,

The book *lies* on the table.

The book *lay* on the table.

The book *has lain* on the table.

Lay the book down.

She *laid* the book down.

She *had laid* the book down.

It is wrong to say,

The snow *laid* on the ground,

because “laid” means “caused to lie,” and is always transitive.

It is wrong to say,

I like to *lay* on the grass,

I *have laid* under that tree many times,

because “lay,” present, means “cause to lie,” and “have laid” means “have caused to lie.”

~~a.~~ Which of the verb forms in parentheses should be used in the following sentences? Tell the reason in each case:

(1) Your hat is (laying, lying) on the floor.

(2) Father is (laying, lying) a concrete pavement.

(3) Texas (lays, lies) south of Oklahoma.

(4) (Lay, lie) still until I return.

(5) (Lay, lie) aside your work. Let it (lay, lie) there.

(6) The broken car (lay, laid) in a ditch.

(7) It had (laid, lain) there three hours.

(8) You had better (lay, lie) down for a while.

(9) You had better (lay, lie) your bundle down.

(10) Father told me to (lay, lie) down, and I (lay, lie) down as he ordered.

(11) This carpet does not (lay, lie) smoothly.

(12) I was so tired I (lay, laid) down in my wet clothes.

~~b.~~ Use each of these forms — *lie*, *lay* (past), *lain*, *lay* (present), *laid*, *has laid* — in sentences of your own.

2. Rise, Raise

Rise, rose, and risen are always *intransitive*. Thus,

I *rise* with the sun.

The sun *rose* at five o'clock.

Sleepy-head *has* not *risen* yet.

Raise means "cause to rise," and is always *transitive*, requiring a direct object. Thus,

Raise your hand before you speak.

She *raised* her hand to ask a question.

It is wrong to say,

My bread will not *raise*;

The injured player *raised* up and looked around ;
because "raise" means "cause to rise," and is always transitive.

~~a.~~ a. Which of the verb-forms in parentheses should be used in the following sentences? Tell the reason :

(1) (Raise, rise) up and help me.

(2) The price of corn has (raised, risen).

(3) She cannot get her rolls to (raise, rise).

(4) The sick man (raised, rose) up at the sound.

(5) He (raised, rose) himself, without any help.

~~b.~~ b. Use *rise*, *rose*, *risen*, *raise*, *raised*, and *has raised* in sentences of your own.

~~3.~~ 3. *Sit, Set*

Sit and **sat** are always intransitive. Thus,

He said, "Let us *sit* down ;" so we *sat* on the piazza, where we *had* often *sat* before.

Set usually means "cause to sit" and in that meaning is always transitive. Thus,

She *set* the lamp on the table, where she previously *had set* her workbasket.

Set is used as an intransitive verb in the sentence, "The sun *sets* early now; it *set* to-day at five o'clock."

It is wrong to say,

He *is setting* near the door,

because "setting" means "causing to sit," which is not here intended. The intransitive verb, "is sitting," should be used.

a. Which of the verb-forms in parentheses should be used in the following sentences? Tell the reason in each case.

(1) (Set, sit) here beside me. Please (sit, set) down.

(2) (Sit, set) your satchel on that chair.

(3) Nurses often have to (set, sit) up all night.

(4) Where do you (set, sit) in school?

(5) Have you (sat, set) in that seat long? .

(6) We (sat, set) round the fire telling stories.

(7) He (sat, set) the basket on a rock.

(8) May I (set, sit) these flowers on the table and then (set, sit) by you?

(9) The baby was (setting, sitting) on the floor (set-ting, sitting) up blocks.

(10) You (sit, set) here, Lida; let Corwin (set, sit) in front.

b. Use *sit, sat, sets, is sitting, set, has sat* and *has set* in interesting sentences of your own.

IX. LINKING VERBS

You have learned that it is right to say, "Who saw them?" because the direct object of a transitive verb should be in the objective case. It is wrong to say, "Who are them?" What is the difference? And why are the first of the following sentences right, the others wrong?

Right: She sews neatly. Wrong: She sews neat.

Right: She looks neat. Wrong: She looks neatly.

Before you can answer these very important practical questions, you must learn what is meant by *linking verbs* and *predicate words*.

Notice the verbs in the following sentences:

The wind rose.

The lightning flashed.

The thunder rolled.

The rain fell.

In each of these sentences the verb, which is intransitive, itself forms a complete predicate.

A verb that of itself can form a complete predicate is called a **Complete Verb**.

Now let us try to form predicates with the verbs "is," "was," "became," and "seemed":

To-day is
The night was
The air became
The city seemed

You see at once that something is lacking. These verbs do not of themselves form complete predicates. Neither do they require direct objects, for they do not denote action passing over from a doer to a receiver. We must add to each verb a word which *describes or explains the subject*, as follows :

To-day is Monday.
The night was dark.
The air became cold.
The city seemed asleep.

In each of these sentences the verb serves as a *link*, coupling together the subject and a *predicate word* which describes or explains the subject.

A verb that couples together the subject and a word which describes or explains the subject is called a Linking Verb.

The most common linking verbs are *is* (*am, was, have been, etc.*), *become*, and *seem*. Other verbs often (but not always) used as linking verbs are *appear, feel, grow, look, remain, smell, and taste*.

Linking verbs and transitive verbs are *alike* in this: they cannot form complete predicates of themselves. They *differ* in this: a transitive

verb requires a direct object, which usually denotes a different person or thing from the subject; a linking verb is followed by a word which describes or explains the subject.

~~11~~ a. Which of the following verbs are linking verbs, and which are transitive? Tell how you know:

- (1) I feel cold.
- (2) I feel a draft.
- (3) Clover smells sweet.
- (4) I smell burnt paper.
- (5) Red Riding Hood tasted the broth.
- (6) It tasted good.
- (7) Ethel is growing tall.
- (8) The boy volunteers are growing corn.
- (9) The weather continues wet.
- (10) His voice sounded stern.

~~12~~ b. Make ten sentences of your own using each of the following verbs first as a transitive verb, then as a linking verb:

feel taste smell grow turn

c. Make eight sentences of your own using each of the following verbs first as a complete verb, then as a linking verb:

appear grow look remain

~~13~~ d. Complete the following sentences and tell whether the verbs are transitive verbs or linking verbs, and explain how you know:

- | | |
|----------------------------|-------------------------------|
| (1) Squirrels crack —. | (12) The music sounded —. |
| (2) Grocers sell —. | —. |
| (3) Lincoln became —. | (13) The story seemed —. |
| (4) Lee was —. | —. |
| (5) Charles saw —. | (14) The child broke —. |
| (6) Columbus discovered —. | (15) The water feels —. |
| (7) Farmers raise —. | (16) I shall be —. |
| (8) The sky is —. | (17) He is a bold —. |
| (9) The air grew —. | (18) She was a brave young —. |
| (10) The room looks —. | (19) Who saw —? |
| (11) The grapes tasted —. | (20) Who are —? |

X. PREDICATE NOUNS AND PRONOUNS


What part of speech is the word used in the predicate of the following sentences to describe or explain the subject?

My uncle is a major.

That tall man is he.

In the first of these sentences, the noun “major” is linked to the subject by the verb “is,” to describe the subject. In the second sentence the pronoun “he” is linked to the subject by the verb “is.”

A noun or pronoun that completes the predicate and describes or explains the subject is called a Predicate Noun or Pronoun.

 When a pronoun is used as a Predicate Pronoun, it should be in the Nominative Case.

The reason for this rule is that a word should, of course, be in the same case as the word with which it is coupled. Hence good speakers and writers say :

Who are they ?

It is I.

It was he.

That is she.

a. In the following sentences, are the italicized words direct objects or predicate nouns? Tell how you know :

- (1) The ambitious boy saw the *president*.
- (2) The ambitious boy became the *president*.
- (3) The sergeant remained a *prisoner*.
- (4) The sergeant took a *prisoner*.
- (5) Arnold turned *traitor*.
- (6) She turned her *back*.
- (7) The new clerk proved a *prize*.
- (8) The new clerk won a *prize*.
- (9) He came a *foe* and returned a *friend*.
- (10) She looked a *duchess*.

~~#~~b. Which case of the pronoun should be used in the following sentences? Tell the reason :

(1) Who is it? It is (I, me). It is (us, we). It is (him, he). It is (they, them). That is (her, she). Who saw (they, them)?

(2) It isn't (me, I). You surely know (me, I).
Isn't it (he, him)? Isn't it (she, her)?

(3) Who was it? Was it (I, me)? Please don't
blame (I, me). Was it (he, him)? Was it (her, she)?
Was it (them, they)?

(4) Wasn't it (I, me)? Wasn't it (he, him)? I
surely saw (he, him). Wasn't it (she, her)? Wasn't
it (they, them)?

(5) It wasn't (me, I). It wasn't (they, them). It
wasn't (him, he). It wasn't (she, her). It wasn't
(we, us).

(6) Could it have been (she, her)? Could it have
been (him, he)? Nobody suspected (they, them).
Could it have been (they, them)?

(7) It might have been (I, me). It might have
been (she, her). It might have been (him, he). It
might have been (they, them).

(8) It was (he, him) (who, whom) won the game.

(9) I shouldn't do it if I were (she, her).

(10) If I had been (he, him), I should have gone.

(11) You said it was (him, he) that asked for me.

(12) I should go, if I were (he, him).

(13) Is that you? Yes, it's (me, I).

(14) Did that hit (he, him)? No, it hit (her, she).

(15) Is it (she, her) whom I see at the window every
morning? Yes, it is (her, she).

(16) It is (her, she) (who, whom) you see.

(17) Who are (they, them) coming up the street?

(18) This is (he, him) of (who, whom) I spoke.

(19) May (we, us) come in? It is Jessie and (I,
me).

(20) I saw (she, her) at the game. I am sure it was
(she, her) (who, whom) I saw.

XI. PREDICATE ADJECTIVES

What part of speech is the word used after the verb in each of the following sentences?

She sews neatly.

She seems neat.

In the first sentence, "neatly" is an adverb, because it modifies the verb; it tells how she sews. "Neatly" might be omitted. Read the sentence omitting the word "neatly."

In the second sentence, "neat" is an adjective, because it describes the subject "she," to which it is coupled by the verb "seems." "Seems" cannot form a complete predicate of itself; "neat" cannot be omitted. Read the sentence omitting "neat." You see that the adjective "neat" is necessary to complete the predicate, and at the same time it describes the subject.

An adjective that completes the predicate and describes or limits the subject is called a Predicate Adjective.

Great care must be taken not to confound predicate adjectives with adverbs or direct objects. A *predicate noun, pronoun, or adjective* points back to the subject, which it describes or limits. An *adverb* tells the time, place, manner, or degree of the action expressed by the verb. A *direct object* denotes the receiver of the action.

a. Tell whether the italic words in the following sentences are direct objects, predicate nouns or adjectives, or adverbs modifying the verb. Give the reason in each case :

(1) Father called *me*. Father called *again*. Father became *angry*.

(2) My uncle grows *corn*. Corn tastes *sweet*. Corn grows *fast* in warm weather.

(3) Dr. R sings *well*. Dr. R sang a *ballad*.

(4) Livingstone was an *Englishman*. He became a *missionary*, and explored *parts* of Africa.

(5) The ship sailed *yesterday*. She seemed *seaworthy*.

(6) The man looked *back*. The policeman looked *surly*.

(7) Reginald writes *well*. He writes *daily*. He writes *letters*.

(8) Mother is sewing *late to-night*. She sews *beautifully*. She is sewing my *dress*.

(9) The man turned *pirate*. Success turned his *head*. He turned *around*.

(10) Who fought *here*? Who fought *best*? Who fought the *corporal*?

(11) John's fever continues *low*. The doctor has continued the same *medicine*.

(12) Smell this *rose*. Doesn't it smell *sweet*? I can *hardly* smell it.

(13) I *twice* tasted the *chocolate*. It tasted *delicious*.

(14) The grass was *still wet* with the early morning dew.

(15) Harry looked *frightened*. He looked *anxiously* about.

(16) *Gradually* the old man grew too *old* for work.

(17) The water was *smooth* and the wind proved *steady* and *strong*. The day continued *fine* and everybody appeared *happy*.

XII. CHOOSING BETWEEN PREDICATE ADJECTIVE AND ADVERB

Persons often make mistakes in choosing between an adjective and an adverb after the verbs *appear*, *feel*, *grow*, *look*, *sound*, *smell*, and *taste*.

If the added word applies to the subject of the verb, it should be an adjective; if to the verb, it should be an adverb: as,

The child looks *shy*. (It was the child that seemed *shy*.)

The child looked *shyly* at me. (It was the look that was *shy*.)

I feel *warm*. (I am *warm*.)

I feel *warmly* on this subject. (My feelings are stirred up.)

Adjectives should not be used to modify Verbs.

Adverbs should not be used as Predicate Adjectives.

As a rule, it is right to use an adjective whenever the verb might be changed to some form of "is" or "seems" without greatly changing the meaning.

"I feel *well*" (not "I feel *good*") and "You look *well*" (not "You look *good*") are the correct expressions when referring to *health*. "Well" is

here a predicate adjective. "You look good" means "You seem good."

a. What is the difference in meaning between the following sentences?

(1) That looks good. That looks well.

(2) We found the way easy. We found the way easily.

(3) The potatoes are boiling soft. The potatoes are boiling softly.

(4) The new bell boy appeared prompt. The new bell boy appeared promptly.

(5) I found Barbara at home happy. I found Barbara at home happily.

~~X~~ b. Which of the words in parentheses should be used in the following sentences? Tell the reason:

(1) She plays very (good, well).

(2) The door shut (easy, easily).

(3) Deal (gentle, gently) with them.

(4) How (sweet, sweetly) those blossoms smell!

(5) He stood (firm, firmly) in spite of opposition.

(6) She looks (beautiful, beautifully) in a pink gown.

(7) He felt (awkward, awkwardly) in her presence.

(8) He did not act (awkward, awkwardly) in her presence.

(9) The wind blows (cold, coldly) through the gaps in these mountains.

(10) Will you come? (Sure, surely.)

(11) They seem (happy, happily) together.

(12) They live (happy, happily) together.

(13) The grass on the lawn is growing (rapid, rapidly).

(14) This coffee tastes too (strong, strongly).

(15) R looked (beautiful, beautifully) in her evening gown.

(16) Caruso sang (beautiful, beautifully) last night.

(17) Are you feeling (bad, badly) ?

(18) I am not feeling very (well, good).

(19) The music sounds (beautiful, beautifully) at a distance.

(20) That last medicine tastes (bitterly, bitter).

(21) How (sweetly, sweet) that bobolink sings !

(22) Hush, be (quiet, quietly) ! Walk (quiet, quietly) so they will not hear us.

(23) The bride looked (beautiful, beautifully) and her low voice sounded (sweet, sweetly).

(24) My friend feels (sickly, sick) and I feel very (good, well).

(25) It all seemed (strange, strangely) to me. The man certainly acted (strangely, strange).

(26) The catcher threw the ball very (bad, badly).

(27) The motor worked (bad, badly) and delayed us.

(28) You can do it (easy, easily).

(29) The job looks very (easy, easily).

(30) The machine works (easy, easily).

XIII. PARTICIPLES

Two important kinds of words are formed from verbs and retain some of the characteristics of verbs; but they differ from other verb-forms in being used as adjectives or nouns. They are called *Verbals*, and they are of two kinds: (1) adjective-verbals, called *Participles*; and (2) noun-

verbals, called *Infinitives* and *Gerunds*. These words are forms of the verb and are exceedingly useful.

Examine, for instance, the italicized word in the following sentence :

The girl *reading* a book is my cousin.

In this sentence "reading" expresses action and has an object, "book"; but it does not assert. "The girl reading a book" is not a sentence. "Reading" is formed from the verb *read* by adding "*ing*," but its use is that of an adjective modifying "girl."

➤ **A form of the verb that partakes of the nature of an adjective is called a *Participle*.**

The *distinguishing marks of a participle* are these: (1) it is derived from a verb; (2) it takes, or may take, the same object, predicate word, or modifiers as the verb from which it is derived; (3) it is used as an adjective.

Participles are of two principal kinds :

1. The **Present Participle**, formed from the verb by adding "*ing*": as, "*Hearing* a noise, I went to the window." In this sentence, "hearing" modifies "I."

2. The **Past Participle**, usually formed from the verb by adding "*ed*," "*d*," "*t*," "*en*," or "*n*": as, "The plant *called* nightshade is poisonous"; "*Hidden* by the leaves, the nest escaped

notice." In these sentences, "called" modifies "plant," and "hidden" modifies "nest."

a. In the following sentences, tell the noun or pronoun that each participle describes or limits :

(1) I saw a child *sitting* by the road and *weeping*.

(2) I went up to her. *distressed* at her grief, and *hoping* I could help her.

(3) Peter the Hermit, *dressed* in a coarse robe, and *bearing* in his hand a crucifix, traveled through Italy and France *preaching*.

(4) Close beside her, faintly *moaning*, fair and young, ~~a soldier~~ lay,

Torn with shot and *pierced* with lances, *bleeding*
slow his life away.

(5) By the rude bridge that arched the flood,

Their flag to April's breeze *unfurled*,

Here once the *embattled* farmers stood,

And fired the shot *heard* round the world.

b. Make a list of the participles in the following selection, and opposite each write the noun or pronoun that each modifies :

For the rest of that day our course and that of the Indians was the same. In less than an hour we came to where the high, barren prairie terminated, sinking down abruptly in steep descent; and standing on these heights, we saw below us a great level meadow. Laramie Creek bounded it on the left, sweeping along in the shadow of the declivities, and passing with its shallow and rapid current just below us. We sat on horseback, waiting and looking on, while the whole

savage array went pouring past us, hurrying down the descent and spreading themselves over the meadow below. In a few moments the plain was swarming with the moving multitude, some just visible, like specks in the distance, others still passing on, pressing down, and fording the stream with bustle and confusion. On the edge of the heights sat half a dozen of the elder warriors, gravely smoking and looking down with unmoved faces on the wild and striking spectacle.

— PARKMAN: *The Oregon Trail*

7 #
XIV. USING PARTICIPLES

In the following sentence, what does the participle “crossing” go with?

Crossing the street, my hat fell off.

Who or what crossed the street? This sentence is incorrect because there is no noun or pronoun that the participle “crossing” can really modify. The hat did not do the crossing. The participle is *dangling* in the sentence; that is, it is not attached to a noun or pronoun denoting the subject of the action expressed by the participle. This fault is corrected in the following sentence, in which “crossing” goes with “I”:

Crossing the street, I lost my hat.

In using participles, care must be taken always to show clearly what noun or pronoun the participle modifies.

A participle and its accompanying words, if not necessary to the sense, should be set off with a comma or commas.

a. Insert in the following sentences the participles (with accompanying words) printed after them, making clear by the position what substantive the participle modifies :

(1) The tide flowed through the bridge. Sweeping and eddying.

(2) We lay waste our powers. Getting and spending.

(3) She ran to the door. Hearing a shout.

(4) The spider inspired Bruce to renewed effort. Patiently spinning its web.

(5) I saw a house gaily decorated with flags. Going down Main Street.

(6) I was afraid of the mastiff. Being a stranger and alone.

(7) The rain drenched the crowd. Pouring down suddenly without warning.

(8) He came in from his farm work. Covered with perspiration and dust.

(9) The tortoise passed the hare. Toiling slowly but surely on.

(10) I saw a man running down the street. Sitting by the window.

~~/~~ b. In the following sentences the participles are “dangling.” Change the sentences so that each participle modifies a substantive to which the meaning of the participle applies :

(1) Running as fast as possible, the spot was quickly reached.

(2) The ship could hardly reach her port damaged by the explosion.

(3) Coming to the top of the hill, a beautiful view appeared.

(4) Walking down the street, an automobile came suddenly round the corner.

(5) Eating grass by the side of the road, we saw a cow.

(6) Getting up early in the morning, the first thing noticed is the eastern sky.

(7) Coming nearer, the house seemed deserted.

(8) His education began at the age of six, going to the public school.

(9) Passing down the corridor, a doorway is reached.

(10) Ringing the bell, the gate opened quickly.

XV. INFINITIVES AND GERUNDS

Examine the form and use of the italic words in the following sentence :

To climb } steep hills requires a slow pace.
Climbing }

Here “to climb” and “climbing” are forms of the verb “climb,” and have a direct object, “hills”; but they do not assert. “To climb (or climbing) steep hills” is not a sentence. “To climb” and “climbing” are formed from the verb “climb”; but they are used to *name* an action, and therefore

they partake of the nature of nouns. Either one may be the subject substantive of the sentence.

↓ **A form of the verb that partakes of the nature of a noun is called a Verbal Noun.**

The *distinguishing marks of a verbal noun* are these: (1) it is derived from a verb; (2) it takes, or may take, the same object, predicate word, or modifiers as the verb from which it is derived; (3) it is used as a noun.

Verbal nouns are of two kinds:

1. The **Infinitive**, which is the simple form of the verb, often preceded by "to": as, "*To obey* is better than sacrifice"; "You need not *wait*." In these sentences, "to obey" is the subject of "is," and "wait" is the direct object of "need."

2. The **Gerund**, which is formed from the verb by adding "*ing*"; as, "*Splitting* rails is hard work"; "The morning was spent in *writing* letters."

Should we say "I never heard of *him* telling a lie" or "I never heard of *his* telling a lie"? The speaker means that he never heard of the *telling* of a lie by the person referred to; he doesn't mean that he never heard of *him*. "Telling" is not a participle modifying "him"; it is a verbal noun, a gerund, naming the thing which the speaker never heard of. Therefore the pro-

noun should be a possessive, modifying the gerund "telling." The first of the two sentences is wrong; the second is correct.

~~X~~a. Tell whether the infinitives and gerunds in the following sentences are used as subjects, direct objects, predicate nouns, or as nouns with prepositions :

(1) *To see* is *to believe*.

(2) Most people like *to travel*.

(3) One shows his moral courage by *daring to do* right.

(4) Censure is the tax a man pays to the public for *being* eminent.

(5) Of all those arts in which the wise excel, Nature's chief masterpiece is *writing* well.

(6) I enjoy her *reading* aloud to us.

(7) His mother is opposed to his *playing* football.

(8) *Spelling* long words is easier for some than for others.

(9) *Feeling* one's way in the dark is slow work.

~~AN~~ (10) The chief purpose of our army and navy is *to preserve* peace.

b. First tell whether the italic words are participles or gerunds. Then tell which of the forms in parentheses is right. Explain the reason :

(1) Do you approve of (me, my) *going* to-day?

(2) She never doubted (him, his) *having* a headache.

(3) We have often seen (him, his) *fishing* for trout.

(4) Don't you remember (me, my) *writing* to you?

(5) He found (me, my) *reading* "Ivanhoe."

(6) The accident was caused by the (horse, horse's) *balking*.

(7) The rain delayed (them, their) *starting*.

(8) What is the use of (Tom, Tom's) *denying* it?

(9) What danger is there to (Tom, Tom's) *wading* in shallow water?

(10) My mother always encourages (us, our) *coming* to her with our troubles.

at present 2-4-1917
O. M. XVI. TENSE

One of the many wonderful and interesting things about language is the way men have contrived to make a verb express not only action but also time — present, past, or future. To know exactly how this is done by the best speakers and writers is of the utmost practical importance; because we are always wanting to speak of actions as present, past, or future, and the attempt to do it without knowing exactly how it is done by the best writers and speakers is *the cause of half the grammatical mistakes that people make*. To use verb forms correctly requires accurate knowledge and constant care; but the mastery of this part of grammar is worth all the trouble it takes, for if you do not speak like well-informed and careful speakers, you run the risk of being considered ignorant and vulgar.

See how bewildered Tom is in the following

conversation, because he does not understand *why* one form is right, another wrong:

TEACHER: Have you done your exercise, Tom?

TOM: Yes, I done it last night. (Wrong.)

TEACHER: You must not say "done" in that sentence; say "did." Now answer me correctly. Did you do your exercise?

TOM: Yes, I have did it. (Wrong again!)

How is poor Tom to be sure of not making mistakes in this troublesome matter until he understands *why* "do" is right in one place, "did" in another, and "done" in still another? This and the next five sections will explain the ways in which good writers and speakers make English verbs denote time.

Compare the meaning of the verbs in the following sentences:

I see the Capitol.

I saw the Capitol.

I shall see the Capitol.

Here are three different forms of the same verb, expressing the same action but referring to different times — the present, the past, and the future.

The form of a verb that denotes present time is called the *Present Tense*.

The form of a verb that denotes past time is called the *Past Tense*.

The form of a verb that denotes future time is called the *Future Tense*.

~~X~~a. What is the tense of each verb in the following sentences ?

- (1) Who killed Cock Robin ?
- (2) We shall surely expect you.
- (3) No mate, no comrade, Lucy knew.
- (4) They are fighting for the cause of justice.
- (5) They will fight for the cause of justice.
- (6) They fought for the cause of justice.
- (7) Still sits the schoolhouse by the road.
- (8) My sister goes to Vassar College; she entered the sophomore class.
- (9) She will teach school after her graduation.
- (10) Father says no one will ever know why the ship sank.

b. Change the verbs in the following sentences to the present tense :

- (1) The brook splashed and murmured down the glen.
- (2) The boys will fish in it all morning.
- (3) They will be happy if they catch some trout.
- (4) They often lost the fish after it took their bait.
- (5) They will never be discouraged by poor luck.

XVII. THE PERFECT TENSES

We often wish to express an action as *finished* or *completed* in present, past, or future time. For example, instead of saying, "She is writing a letter," we may wish to denote that the writing

is now finished, that she now *has* the letter *written*.
Thus :

There! I have written my exercise.

Yesterday, when school ended, I had written two sentences.

To-morrow, when school begins, I shall have written a story.

“Have written” denotes action completed in present time. “Had written” denotes action completed in past time. “Shall have written” denotes action completed in future time.

To express an action as completed in present, past, or future time, we use a verb phrase consisting of a form of the verb *have* and a *past participle*.

The form of a verb that denotes action completed in present time is called the *Present Perfect Tense*.

The form of a verb that denotes action completed in past time is called the *Past Perfect Tense*.

The form of a verb that denotes action completed in future time is called the *Future Perfect Tense*.

We may tabulate the tenses of verbs as follows :

TENSES OF THE VERB “IS”

Present Tense: I am, he is

Past Tense: I was

Future Tense: I shall be

Present Perfect Tense: I have been

Past Perfect Tense: I had been

Future Perfect Tense: I shall have been

TENSES OF THE VERB "WRITE"

Present Tense: I write*Past Tense:* I wrote*Future Tense:* I shall write*Present Perfect Tense:* I have written*Past Perfect Tense:* I had written*Future Perfect Tense:* I shall have written

- a. Tabulate as above the six tenses of *call*.
 b. What is the tense of each verb in the following sentences?

(1) Katharine has just read that book.

(2) John will have finished it in an hour.

(3) He had nearly finished it at supper time.

(4) Where have you been all these years?

(5) I hope you will often call, now that you have returned.

(6) Many inventors had attempted flying machines before the Wrights built their successful airplane.

(7) I have seen him often to-day, and I shall see him soon again.

(8) I shall not go, for my father has refused permission.

(9) She had been elected leader only a few days before she visited us.

(10) I hope she will have a pleasant visit.

XVIII. PROGRESSIVE AND EMPHATIC
TENSES

I. Instead of the tenses studied in the last sections, we often use a form of the verb *is* and a

present participle, to represent an action as *progressing*: thus, "I *am writing*."

A verb phrase consisting of a form of the verb *is* and a *present participle* is called a *Progressive Tense*.

The progressive tenses of *write* are these :

Present Progressive: I am writing

Past Progressive: I was writing

Future Progressive: I shall be writing

Present Perfect Progressive: I have been writing

Past Perfect Progressive: I had been writing

Future Perfect Progressive: I shall have been writing

2. Instead of the simple present and past tenses, we often use *do* and *did* with the verb, to make an assertion *emphatically*: thus,

Present Emphatic: I do write

Past Emphatic: I did write

These same verb phrases are also used in interrogative and negative sentences : thus,

Present Interrogative: Do you write ?

Present Negative: I do not write.

a. Give the six progressive tenses of *call*.

b. Use in sentences the present and past emphatic tenses of *call*.

c. What is the tense of each verb in the following sentences :

(1) Mildred has been motoring all morning.

(2) Do you enjoy motoring ?

- (3) No, I do not enjoy it.
 (4) I did enjoy it before our serious accident.
 (5) Mildred and Elizabeth are reading now; they will be eating luncheon soon. # X

XIX. REGULAR AND IRREGULAR VERBS

The key to the correct use of the tenses of a verb is knowing its *present tense*, its *past tense*, and its *past participle*. Every other part of a verb is formed from one of these — and always in the same way.

➤ **The *Present Tense*, the *Past Tense*, and the *Past Participle* are called the *Principal Parts* of a verb.**

Notice how the verbs in these sentences form the past tense and the past participle:

Present: I obey you.

Past: I obeyed you.

Past Participle: I have obeyed you.

Present: We hope for the best.

Past: We hoped for the best.

Past Participle: We have hoped for the best.

Present: They mean well.

Past: They meant well.

Past Participle: They have meant well.

➤ **Most English verbs form their *Past Tense* and *Past Participle* by adding *ed*, *d*, or *t* to the present tense.**

➤ **A verb that forms its past tense and past participle by adding *ed*, *d*, or *t* to the present tense is called a *Regular Verb*.**

A verb that forms its past tense and past participle in some other way is called an *Irregular Verb*.

The following is an example of an irregular verb :

Present: They give liberally.

Past: They gave liberally.

Past Participle: They have given liberally.

Irregular verbs are few in number compared with the thousands of verbs in our language; but they are very important because they are among the most commonly used.

XX. LEARNING PRINCIPAL PARTS

More grammatical mistakes are made from not knowing the principal parts of verbs than from any other cause.

To use verbs correctly, we must know their principal parts.

If you do not already know the principal parts of all the following verbs, which are very common and often misused, you should learn them by heart.

If you already know some but not all, learn those you do not know.

PRESENT TENSE

beat

begin

beseech

bet

PAST TENSE

beat

began

besought

bet

PAST PARTICIPLE

beaten

begun

besought

bet

PRESENT TENSE

PAST TENSE

PAST PARTICIPLE

bid ("command")

bade

bidden

bid ("offer money")

bid

bid

bite

bit

bitten

blow

blew

blown

break

broke

broken

bring

brought

brought

build

built

built

burst

burst

burst

buy

bought

bought

catch

caught

caught

choose

chose

chosen

cling

clung

clung

come

came

come

creep

crept

crept

dive

dived

dived

do

did

done

draw

drew

drawn

drink

drank

drank

drive

drove

driven

eat

ate

eaten

fall

fell

fallen

feel

felt

felt

fight

fought

fought

flee

fled

fled

fly

flew

flown

flow

flowed

flowed

forsake

forsook

forsaken

freeze

froze

frozen

get

got

got

give

gave

given

go

went

gone

grow

grew

grown

PRESENT TENSE

PAST TENSE

PAST PARTICIPLE

hide

hid

hidden

hurt

hurt

hurt

know

knew

known

lay

laid

laid

lie ("recline")

lay

lain

lie ("tell a falsehood")

lied

lied

raise

raised

raised

ride

rode

ridden

ring

rang

rung

rise

rose

risen

run

ran

run

see

saw

seen

set

set

set

shake

shook

shaken

shine

shone

shone

show

showed

shown

shrink

shrank

shrunken

sing

sang

sung

sink

sank

sunk

sit

sat

sat

slay

slew

slain

sling

slung

slung

speak

spoke

spoken

spend

spent

spent

spring

sprang

sprung

steal

stole

stolen

stick

stuck

stuck

sting

stung

stung

strike

struck

struck

string

strung

strung

strive

strove

striven

swear

swore

sworn

PRESENT TENSE

swell
swim
swing
take
teach
tear
throw
thrust
tread
wear
weave
weep
wet
win
wind
wring
write

PAST TENSE

swelled
swam
swung
took
taught
tore
threw
thrust
trod
wore
wove
wept
wet
won
wound
wrung
wrote

PAST PARTICIPLE

swollen
swum
swung
taken
taught
torn
thrown
thrust
trodden
worn
woven
wept
wet
won
wound
wrung
written

XXI. USING TENSES

a. The principal parts of a verb are the forms needed to fill the blanks in the following sentences :

Present Tense: I ——— now.

Past Tense: I ——— yesterday.

Past Participle: I have ———.


Fill the above blanks with the principal parts of the verbs in Section XX, or of those that your teacher may select.

b. Change each of the italic verbs in the fol-

lowing sentences, first to the past tense, then to the present perfect tense :

- (1) I *do* it myself.
- (2) Tom *swims* very well.
- (3) Harry *sees* me coming.
- (4) He *draws* funny pictures.
- (5) The wind *blows* furiously.
- (6) They *go* to bed early.
- (7) They *catch* many bass.
- (8) The guests *begin* to go home.
- (9) They *sit* in the third pew from the front.
- (10) The Susquehanna River *overflows* its banks.
- (11) Helen *comes* in and *lays* her coat on a chair.
- (12) Both short-stop and pitcher *run* for the ball.
- (13) The wild goose *flies* southward to a warmer clime.
- (14) They *eat* their supper as if they were half starved.
- (15) The Negro women *set* their baskets on their heads.
- (16) George *dives* better than any other boy in the crowd.
- (17) The catcher often *throws* the ball to the second base.
- (18) The savages who *live* on this island *slay* their captives.
- (19) The workmen *lay* the rails for the track with great care.
- (20) Obedient to the doctor's directions, she *lies* down an hour every day.
- (21) April showers *bring* May flowers.
- (22) Our team *beats* them in every game.

c. Change each of the italic verbs in the following sentences, first to the past tense, then to the past perfect tense :

- (1) He *writes* home.
 - (2) I *forget* his name.
 - (3) The sleeper *awakes*.
 - (4) Tramps *steal* my apples.
 - (5) This child *breaks* her toys.
 - (6) They *go* by steamer.
 - (7) Some one *takes* my hat.
 - (8) I *see* the President often.
 - (9) He *gets* along fairly well.
 - (10) They *slay* their prisoners.
 - (11) The enemy *come* in force.
 - (12) The boys *dive* three times.
 - (13) I *set* the lamp on the table.
 - (14) A mist *rises* before my eyes.
 - (15) The water in my pitcher *freezes*.
 - (16) He *speaks* his declamation well.
 - (17) The boys *are eating* their supper.
 - (18) He *throws* cold water on my plan.
 - (19) The Ohio River *overflows* its banks.
 - (20) He *sits* by the hour talking politics.
 - (21) Rab *shakes* the little dog by the neck.
 - (22) This *proves* the truth of my assertion.
 - (23) The wind *blows* my papers off the table.
 - (24) A robin *flies* to the vines by my window.
 - (25) John *is driving* the cows out of the corn.
 - (26) I *lie* on the couch twenty minutes to rest.
 - (27) This fact clearly *shows* the prisoner's guilt.
 - (28) He *wakes* me every night by his restlessness.
 - (29) He *rides* alone from Litchfield to Waterbury.
- 

d. Change the verbs in the following sentences to the past tense :

- (1) Dawn comes slowly and fills the east with light.
- (2) Presently the sun rises and warms the air.
- (3) The birds sing merrily; the cattle go to the meadow.
- (4) The grass is still wet with dew; a breeze springs up.
- (5) Various sounds of men reach the ear; the world is awake.

e. Choosing your verbs from the following list, make five interesting sentences in which you use the present perfect tense, three in which you use the past perfect tense, and two in which you use the future perfect tense :

fight	sing	work	come	try
stand	play	see	bring	send

XXII. SHALL OR WILL

Shall and *will* are troublesome words, because they are so easily confounded. It is correct to say, "I *shall* drown; nobody *will* help me." We express a very different thought if we interchange the italic words and say, "I *will* drown; nobody *shall* help me." What does this last sentence mean?

To express futurity, *shall* is used in the first person, *will* in the second and third persons.

To express determination, *will* is used in the first person, *shall* in the second and third persons.

The following table shows the correct usage :

<i>Futurity</i>	<i>Determination</i>
I shall go.	I will go.
You will go.	You shall go.
He, she, it will go.	He, she, it shall go.
We shall go.	We will go.
You will go.	You shall go.
They will go.	They shall go.

In questions, the same word is used (*shall* or *will*) that is expected in the answer.

The following questions are correct :

- (1) Shall we go to-morrow? (*Answer: We shall.*)
- (2) Shall you go to-morrow? (*Answer: We shall.*)
- (3) Will you go to-morrow? (*Answer: We will.*)

What is the difference in meaning between questions (2) and (3)?

***Should* and *would* are the past tenses of *shall* and *will*, and in general follow the same rules.**

a. Change the verbs in the following sentences to the future tense :


- (1) Spring follows winter.
- (2) April showers bring May flowers.
- (3) Farmers plow their fields with horses or tractors.
- (4) They use machinery for most of their planting.
- (5) The crops they raise feed the nation.

b. Make ten interesting sentences containing the past and future tenses of *fight*, *stand*, *sing*, *play*, and *laugh*.

c. What is the difference in meaning between the following sentences?

- (1) He will come. He shall come.
- (2) Will you be there? Shall you be there?
- (3) I shall not see him. I will not see him.
- (4) We could do it if he would help. We could do it if he should help.
- (5) He thought I should go. He thought I would go.

d. Insert the proper word, "shall" or "will," in the following blanks. Tell the reason for your choice :

- (1) —— we go to-morrow?
 - (2) We —— have rain soon.
 - (3) I —— be glad to see you.
 - (4) —— you be able to come?
 - (5) I —— be twelve in December.
 - (6) How —— I send the package?
 - (7) If I do not hurry, I —— be late.
 - (8) —— I bring a chair for the lady?
 - (9) He thinks we —— soon have rain.
 - (10) I am afraid we —— miss the train.
 - (11) We —— never forget this kindness.
 - (12) —— we have time to get our tickets?
 - (13) We —— be pleased to have you call.
 - (14) I fear that I —— not be able to come.
 - (15) He thinks he —— not be able to come.
- 

(16) He asks how he — send the package.

(17) It is probable that I — be away at that time.

(18) — you meet me at the corner in five minutes?

(19) They declare they never — forget this kindness.

(20) — we have another chance at this examination?

e. Insert the proper word, “should” or “would,” in the following blanks :

(1) I thought I — die.

(2) I thought he — die.

(3) I thought you — die.

(4) I — like to see the Giants play.

(5) I — be glad if you — explain this problem.

f. Do not make the mistake of using “of” instead of “have” after *should*, *would*, *could*, *might*, and *must*. Say, “I should have come,” not “I should of come.” Fill the following blanks with the right word :

(1) I could — gone to the coast this year.

(2) Your carelessness might — lost the game.

(3) He must — had an accident, for he would not — been late if he could — helped it.

XXIII. VOICE

When studying transitive verbs, you learned that the subject of a transitive verb denotes the

doer of an action which “passes over” to a receiver denoted by a direct object.

It often fits our thought better to turn the thing around and speak of a person or thing, not as *doing* something, but as having something *done to* him or it. Our language offers an easy way thus to reverse the idea expressed by a transitive verb. We can do it by using a verb phrase made up of those two words which are useful in so many ways — the verb *is* and a *past participle*.

Compare the verbs in the following sentences :

Grocers sell butter.

Butter is sold by grocers.

The verb “sell” represents the subject of the sentence as *doing* the action. The verb “is sold” represents the subject of the sentence as *receiving* the action.

↳ **The form of a verb that represents the subject as doing the action is called the *Active Voice*.**

↳ **The form of a verb that represents the subject as receiving the action, or as produced by it, is called the *Passive Voice*.**

↳ **The *Passive Voice* is made by using a form of the verb *is* with a *past participle*.**

The passive voice may be tabulated as follows :

Present: Butter *is sold* here.

Past: Butter *was sold* here.

Future: Butter *will be sold* here.

Present Perfect: Butter *has been sold* here.

Past Perfect: Butter *had been sold* here.

Future Perfect: Butter *will have been sold* here.

→ The verb *is* and a *present participle* form the progressive tenses.

→ The verb *is* and a *past participle* form the passive voice.

→ The verb *has* and a *past participle* form the perfect tenses.

a. Tell whether the verbs in the following sentences are in the Active Voice or the Passive Voice :

(1) Uncas *shot* a deer.

(2) A deer *was shot* by Uncas.

(3) It *was drinking* at a stream.

(4) Hawkeye, Uncas, and his father *were conducting* a party through the forest.

(5) After they *had been travelling* some time, they *had been forced* to take refuge in a cave, where they *were attacked* by hostile Indians who *had followed* them.

~~→~~ b. Change the following sentences into the passive form, without changing the time referred to :

(1) Sculptors *make* statues.

(2) The Puritans *founded* Harvard College.

(3) Manners *reveal* character.

(4) A sense of duty *pursues* us ever.

(5) Gentle deeds *make known* a gentle mind.

(6) Little strokes *fell* great oaks.

(7) A crumb of bread *thrown in jest* made Prescott, the historian, blind for life.

(8) They found her *lying in the snow frozen to death*.

- (9) The sly agent imposed upon us both.
 (10) The wounded man's wife took care of him.



XXIV. MISUSED VERBS

a. Can, could refer to *ability* or *power*; *may, might* refer to *permission*. Do not say "Can I go too?" when you mean "Am I permitted?" Say, "May I go too?" Fill the following blanks with the right word:

- (1) Miss Brown, — I change my seat?
 (2) Miss Brown, — we go home at noon?
 (3) Yes, you — go at noon, if you — finish your work by that time.
 (4) I asked Uncle Harry if I — go sailing, and he said I — if I — swim.
 (5) — you play tennis? Yes; — I play with you?
 (6) You — wear your pink dress, if I — find time to mend it.
 (7) Edith — take the children, if you think she — control them.
 (8) — we play now? Miss Brown said we — write our compositions in school.

b. Learn means to *acquire* knowledge; the word meaning to *impart* knowledge is *teach*. Do not say, "Father learned me to swim." Fill the following blanks with the right word:

- (1) Who — you to read?
 (2) My Aunt Carrie — me.

- (3) When did Blanche —— to write ?
- (4) She —— last year.
- (5) Who —— you that trick ?
- (6) My brother —— me that trick yesterday.
- (7) This should —— you a lesson.
- (8) Nature —— beasts to know their friends.

c. Do not use **leave** or **left** when you mean **let**. Do not say, "Leave me go." Say, "Let me go."

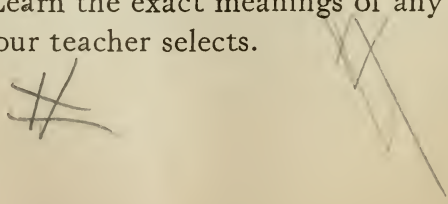
d. Do not say **had ought** or **hadn't ought**. "Had" in this expression serves no purpose. Say, "I ought to go" or "I ought not to go."

e. Do not say **have got** when you mean simply **have** or **possess**. "I have got a knife" means "I have acquired a knife."

f. To **emigrate** is to *move from* a country; to **immigrate** is to *move into* a country. A man who leaves his home in Italy to make a new home in America *emigrates* from Italy. On board the steamer he is an Italian *emigrant*. When he reaches our shores and lands, he becomes an *immigrant*, because he has *immigrated* to America.

g. Do not say **guess** when you mean **think**. Do not say, "I guess I won't go." Say, "I think I won't go."

h. Learn the exact meanings of any other verbs that your teacher selects.



CHAPTER NINE

DESCRIPTION

I. IMPORTANCE OF DESCRIPTION

WHEN you are telling a story, you make it seem much more real if you tell about the persons and places so clearly that your listeners can see them as plainly in their minds as you do. When you give a mental picture in words, you *describe*.

The first step in description is observation. No two things are just alike in this world. You may have a dog of the same kind as the one owned by your chum, yet they do not look exactly alike, and they do not act alike. To describe the dogs clearly, you must see the difference clearly.

And we see with our hearts as much as with our eyes. Did you ever know a boy who could see as many interesting things about your pet as you yourself can see without half looking? So you can describe best the things you know best, — the flowers in your garden, the dolls which you have dressed, the dog which has followed you to the woods, the house where you live.

Sometimes you dislike things; then all the disagreeable qualities of the object are just as vivid in your mind as are the beautiful characteristics of the things you love. What picture have you of the street urchin who hit your new hat with a wet, dirty snowball, or of the old hen which scratched up your flower garden? Everyone sees better when he has strong feeling about the object he sees; it may be a feeling of dislike, disgust, admiration, reverence, or love.

II. KINDS OF DESCRIPTION

Descriptions are of two kinds, each serving its own purpose. First, there are descriptions that serve simply to identify, such as the description that appears with the advertisement of *Dog Lost*; second, there are descriptions that serve to arouse feeling toward the object described, such as Dr. Brown's description of *Rab*. Descriptions of the first type are called practical or scientific; those of the second, literary.

As you read the following, note the differences in the way the dogs are described. If you wished to get the reward offered, which description would you find most helpful? But which dog do you know best? Which do you like most?

a. Lost : A rangy setter ; reddish-brown color ; a white mark over left eye ; white throat ; left fore foot white ; answers to name, "Sport." A reward of twenty-five dollars given for his return.

F. P. JONES,
1221 OAK STREET

b. Wully was a little yaller dog. A yaller dog, be it understood, is not the same as a yellow dog. He is not simply a canine whose capillary covering is highly charged with yellow pigment. He is the mongrelest mixture of all mongrels, the least common multiple of all dogs. He is Nature's attempt to restore the ancestral jackal, the parent stock of all dogs. For this common cur is shrewd, active, and hardy, and far better equipped for the real struggle of life than any of his "thoroughbred" kinsmen.

— THOMPSON-SETON

c. Nobody could hope to unravel the lines of his ancestry. In all the wonderfully mixed and varied dog-tribe I never saw any creature very much like him, though in some of his sly, soft, gliding motions and gestures he brought the fox to mind. He was short-legged and bunchy-bodied, and his hair, though smooth, was long and silky and slightly waved, so that when the wind was at his back it ruffled, making him look shaggy. At first sight his only noticeable feature was his fine tail, which was about as airy and shady as a squirrel's, and was carried curled forward almost to his nose. On closer inspection you might notice his thin sensitive ears, and sharp eyes with cunning tan-spots above them.

His master assured me that he was a perfect wonder

of a dog, could endure cold and hunger like a bear, swim like a seal, and was wondrous wise and cunning.

— JOHN MUIR

III. CHOOSING AN OBJECT FOR DESCRIPTION

a. The following rules will help you in preparing descriptions :

(1) Choose an object in which you are interested, no matter what the cause of your interest.

(2) Make it your business to know the object thoroughly; to see something about it which makes it different from all others of the same class.

(3) Describe the object so that your hearer or reader can see it just as you do.

b. Make a list of ten objects which you would like to describe.

IV. DESCRIBING A FAMILIAR OBJECT

a. You have lost some pet, — a dog, a cat, a pair of pigeons, a rabbit, an old hen, a calf, a colt, — and you write a notice to be inserted in the paper. Remember that this notice is a description for identification, and must be accurate, and must contain some details which distinguish your pet from others of the same class.

b. Give a description of the same pet that will make us feel toward it much as you do.

c. Read the following descriptions :

(1) For Sale. — Five-room bungalow, two blocks from bathing beach ; large living room, paneled walls, open fireplace ; airy, light dining room with beamed ceiling ; modern kitchen ; two large bedrooms ; a modern bathroom ; steam heat ; electric light ; wired veranda 12 × 8.

— DAILY NEWSPAPER

(2) His dwelling was a cottage, looking out upon the Avon and its bordering meadows ; and was a picture of that neatness, order, and comfort which pervade the humblest dwellings in this country. A low white-washed room, with a stone floor carefully scrubbed, served for parlor, kitchen, and hall. Rows of pewter and earthen dishes glittered along the dresser. On an old oaken table, well rubbed and polished, lay the family Bible and prayer book, and the drawer contained the family library, composed of about half a score of well-thumbed volumes. An ancient clock, that important article of cottage furniture, ticked on the opposite side of the room, with a bright warming-pan hanging on one side of it, and the old man's horn-handled Sunday cane on the other. The fireplace, as usual, was wide and deep enough to admit a gossip knot within its jambs.

— IRVING

In the first description the purpose is to give some accurate and important information about the house that was for sale, such as size, color, and shape.

In the second description the purpose is to give

a picture of the old man's home, — a picture that would show not walls and empty rooms, but a home noted for neatness, order, and comfort, a home in which real people lived.

Compare the living rooms of these houses. Which can you see more clearly? Which gives you a homey feeling? What things in the room make you like it?

Washington Irving's description arouses feelings of pleasure, comfort, and happiness, and is called an artistic or literary description. To this class belong most of the descriptions found in poetry, stories, and in all other writing that may be called literature.

d. Many of you have planned a bungalow you would like for yourselves some day. In it one room was especially attractive to you.

Write specifications for that room, telling on which side of the house it is to be, how large, where the door is to enter, where the windows are to be, and any other things that seem to you important. So far it is an empty room.

Now furnish it as you would like it, and make us feel as you do about it. Do your friends wish to stay there when they come to see you? Why?

e. Choose one of the subjects suggested below and prepare a description to give orally to the

class. Think it out with just as much care as you would use in writing it.

(1) You may be one of a group of boys who have a shack or dug-out. What is there in it that makes it so attractive to you fellows?

(2) A little room right up under the eaves may be the place you like best. It has been the place where you could be all alone, and so you like it.

(3) Many boys have a shop in the basement, in a corner of the barn or shed. Tools, wires, machines, a bench, make it an attractive place on a rainy day. Have you such a shop?

(4) Robert Louis Stevenson loved the hayloft in the barn. He wrote :

O what a joy to clamber there.

O what a place for play,

With the sweet, the dim, the dusty air,

The happy hills of hay.

(5) The attic, with its trunks full of old clothes, its old furniture, books, and half-forgotten treasures, is a delightful place in which to spend a rainy day. Do you know such an attic?

(6) The pantry with its store of goodies attracts most boys and girls. Can you picture an especially attractive one?

V. DESCRIBING A BIRD

a. Which of the two following descriptions is literary? Which practical? Give reasons for your answers.

(1) The American Crow is 19 inches from the end of his bill to the tip of his tail. His feathers are black and shining. His habits make him disliked and feared by the farmer and by the smaller birds. He steals the farmer's grain and robs other birds' nests of their eggs and nestlings. His note is a harsh "Caw ! caw !"

(2) With rakish eye and plenished crop,
Oblivious of the farmer's gun,
Upon the naked ash-tree top
The crow sits basking in the sun.

An old ungodly rogue, I wot !
For perched in black against the blue,
His feathers, torn with beak and shot,
Let woeful glints of April through.

— WILLIAM CANTON

In which description are facts given that would enable you to identify the crow? Which shows you the picture of a particular old crow?

What does "perched in black against the blue" mean?

Is there anything to show that he is brave or daring?

What shows that the farmer has punished the crow?

What shows that the other birds have tried to punish him?

b. Give a good description, oral or written, as your teacher may direct, of the bird you like the most, or the bird that you most dislike. Try to

make your hearers or readers feel the friendliness or the dislike that you feel toward this bird.

Is it a robin? or a bluebird? or a meadow lark? or a scarlet tanager? or an oriole?

Is it a blackbird? or a bluejay? or an English sparrow? or a hawk? or a crow?



VI. DESCRIBING A FLOWER

a. Many poets have loved the daisy. It is so common, so faithful, and so neighborly.

After the following practical description (1) you will find two appreciations by great poets, (2) and (3). Which description do you prefer? Why?

(1) The daisy is a low composite herb with a yellow disk and white rays. It is so common that it is better known than most of our other common native flowers. It grows profusely in any climate or soil from June until September.

(2) There is a flower, a little flower,
 With silver crest and golden eye,
 That welcomes every changing hour
 And weathers every sky.

.

But this bold floweret climbs the hill,
 Hides in the forest, haunts the glen,
 Plays on the margin of the rill,
 Peeps round the fox's den.

— JAMES MONTGOMERY

- (3) A little Cyclops, with one eye
Staring to threaten and defy,
That thought comes next — and instantly
The freak is over,
The shape will vanish, and behold
A silver shield with boss of gold,
That spreads itself, some Fairy bold
In fight to cover !

I see the glittering form afar ; —
And then thou art a pretty star ;
Not quite so fair as many are
In heaven above thee !
Yet like a star with glittering crest,
Self-poised in air, thou seem'st to rest ; —
May peace come never to his nest,
Who shall reprove thee !

— WORDSWORTH

Contrast the way in which the color of the daisy is told in the above selections. How do you know the flower blooms from spring until fall? That it is at home in every kind of place? What was a Cyclops? What was very peculiar about these warriors? Which picture of the daisy do you like best, — when it is a Cyclops, a fairy's shield, or a star?

b. Before you attempt to describe, orally or in writing, "The Flower I Love Best," ask your teacher to read and discuss with you some of the following poems. Then describe your flower.

To the Small Celandine.	WORDSWORTH
To the Daisy (not the one just quoted).	WORDSWORTH
To the Daisy.	BURNS
The Fringed Gentian.	BRYANT
The Dandelion.	LOWELL
Violet, Sweet Violet.	LOWELL
Sixteen lines from "The Vision of Sir Launfal," beginning, "And what is so rare as a day in June."	LOWELL

VII. DESCRIBING A SCHOOL

a. Compare the two following descriptions of a schoolhouse :

(1) The schoolhouse will be a frame building 32 ft. by 20 ft. The roof will slant abruptly from a high ridge pole. The eaves are to project fully two feet beyond the walls. It will stand four-square to the points of the compass, — a door north and another south. Three windows 4×3 are to be placed at equal distances apart on the east and west sides of the building. A flagstaff 15 ft. high, surmounted by a gold ball, is to be raised from the ridge pole over the north door. The building is to be painted red.

— MARY CAROLINE CRAWFORD

(2) Still sits the schoolhouse by the road,
A ragged beggar sunning ;
Around it still the sumachs grow,
And blackberry-vines are running.

Within, the master's desk is seen,
Deep scarred by raps official ;

The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

— WHITTIER

Which of these descriptions would you give to a carpenter? Why? Which would appeal to an old pupil? Why? Why does the schoolhouse make Whittier think of a beggar? What does it beg for? Why should it be called "a ragged beggar"?

b. Give an oral description that may be suggested by one of the following. First make an outline of your description:

- (1) The country school that I once attended.
- (2) The city school that I once attended.
- (3) The schoolroom that I liked best.
- (4) How my schoolroom is arranged.
- (5) How I arrange the things in or on my desk so as to have them most convenient.
- (6) A school that I once visited (a high school, technical high, trade school, open-air school).

VIII. THE VIEWPOINT

A description is a word picture. You could not on the same film take a picture of one boy a block away and of another ten feet away. One of

them would be "out of focus." Just so with the eye. You can see things about a boy ten feet away that you cannot see at a distance.

You should not put into description things you do not see from where you are supposed to be standing.

Whenever you give a description, remember that your eyes are just like the lens of a camera. They do not see around corners, nor do they get all little details at a long distance.

a. Read these two descriptions and tell where each writer must have stood when he got his picture :

(1) As we gained the top of the gap, the prospect beyond began to disclose itself. First, we saw a long, dark line of ragged clouds upon the horizon, while above them rose the peaks of the Medicine Bow Range, the vanguard of the Rocky Mountains ; then little by little the plain came into view, a vast green uniformity, forlorn and tenantless, though Laramie Creek glistened in a waving line over its surface, without a bush or a tree upon its banks. As yet, the round projecting shoulder of a hill intercepted a part of the view. I rode in advance, when suddenly I could distinguish a few dark spots on the prairie, along the bank of the stream.

"Buffalo!" said I.

"Horses!" exclaimed Raymond, lashing his mule forward as he spoke.

— PARKMAN
(In *The Oregon Trail*)

(2) The little house where Miggy lives has a copper-beech in the dooryard. The house is no-color, with trimmings of another no-color for contrast, and the little front porch looks like something that has started to run out of the front and is being sternly snatched backward. The door stood ajar and no one was about. We rapped, for above the bell-push was a legend of Aunt Effie's inscribing, saying, "Bell don't ring." For a moment our summons was unanswered. Then Miggy called from upstairs.

— ZONA GALE

b. It is often hard to get started with a description. One good way is to tell how you happened to see the thing you describe. In this you really state your viewpoint. Make a description suggested by one of the following beginnings:

(1) I had heard Jack crying for some time; but I could not find him. At last I opened the trap door where they put the coal into the bin, and such a sight!

(2) We had now reached the top of the long hill, and how far we could see!

(3) I had wondered just how her home would look, and now I stood at the gate, looking up the graveled walk which led between the rows of old elms up to the front door.

c. Write two introductions to descriptions. Make them as different as possible. Like those above, each introduction should give your viewpoint. Other pupils may add the descriptions that your introductions suggest.

IX. THE MIND'S VIEWPOINT

In describing, you must tell only what you see from where you stand ; and if you wish your description to arouse a certain feeling, you must mention only such things as help to produce that feeling.

If you wish the picture to be happy, you must include only those things which made you happy when you saw the object.

a. Notice in the first description below that only those things are mentioned which belong in a picture of a lovely morning. What are the things that make you think of morning and sunshine?

This morning I walked a little way along the mountain road, and stood awhile in the shadow of some oak and chestnut trees, — it being a warm, bright, sunshiny morning. The shades lay long from the trees and other objects, as at sunset, but how different this cheerful and light radiance from the mild repose of sunset! Locusts, crickets, and other insects were making music. Cattle were feeding briskly, with morning appetites. The wakeful voices of children were heard in a neighboring hollow. The dew damped the road, and formed many-colored drops in the grass. In short, the world was not weary with a long, sultry day, but in a fresh, recruited state, fit to carry it through such a day.

— HAWTHORNE
(In *American Note-Books*)

b. Read this description of a hot noon. Note the objects introduced, and how each makes you feel hot:

The sun-glare lies on the road and the field and the house. The beetles buzz and buzz, and the hens chuckle drowsily, half sunk in the gray dust. There are only three little white clouds in all the warm, blue sky. It is quite still, except for the hens and the beetles, and the occasional flap of the collie's tail on the warm flags. No one passes up or down the road. It is the hot noon sleep of the country in August.

X. STUDYING DESCRIPTIONS FOR FEELING

a. In reading the following description you should know that Ellen is twelve years old and going to a tea-party. Are you sorry for Ellen? Why?

Ellen pitied herself, but submitted to the brown ribbon with only a quiver of her little red upper lip. She gave a despairing glance in the long glass, and saw a small, slender figure in a green frock, — a frock reaching nearly to her ankles, and made very simply, with only a frill in the neck and sleeves for trimming; she saw the white dimity apron, with the tabs pinned up on each shoulder; then, rosy cheeks, big, troubled eyes, and the brown ribbon tying back the straight, silken brown hair.

b. In the next description nothing is introduced which does not help you to see that "Bud" had been in trouble. What sort of trouble was it?

Mr. Pennington's glance at his son showed that Piggy was unharmed. A swift survey of the others gave each, save Bud, a bill of health. But when Mr. Pennington's eyes fell on Bud, he leaned on a show-case and laughed till he shook all over; for Bud, with a rimless hat on a towseled head, with a face scratched till it looked like a railroad map, with a torn shirt that exposed a dirty shoulder and a freckled back, with trousers so badly shattered that two hands could hardly hold them together, — as Mr. Pennington expressed it, Bud looked like a second-hand boy.

c. The following description of a coyote, by Mark Twain, leaves just one impression. What is it?

The coyote is a long, slim, slick and sorry-looking skeleton, with a gray wolf-skin stretched over it, a tolerably bushy tail that forever sags down with a despairing expression of forsakenness and misery, a furtive and evil eye, and a long, sharp face, with a slightly lifted lip and exposed teeth. He has a general slinking expression all over. The coyote is a living, breathing allegory of Want. He is always hungry. He is always poor, out of luck, and friendless. The meanest creatures despise him, and even the flies would desert him for a velocipede. He is so spiritless and cowardly that even while his exposed teeth are pretending a threat, the rest of his face is apologizing for it. And he is so homely! — So scrawny, and ribby, and coarse-haired, and pitiful.

When any description gives one clear picture or feeling, we say it has *unity* — oneness.

1 Descriptions 276. anal.

XI. WRITING DESCRIPTIONS WITH FEELING

Write descriptions suggested by the following introductions, putting in only such things as help to produce the feeling you have about the object:

a. There he stood in the center of us fellows, all safe and sound ; but how funny he looked after his ducking ! (What made him look “ funny ” ?)

b. Mother had put “ Jane ” away in an old trunk in the attic. To-day I was lonely, for I had just come home from boarding school, and it seemed as if I had no friend left nearer than Clara, two hundred miles away. So I went upstairs and looked at the things I loved when a little child. And there was “ Jane.” (Did she look as you fancied her ?)

c. We were now ready to start ; but where was Bobby ? A long search discovered him, but what a sight !

d. My dear puppy, four months old, had got the Teddy bear off the chair, and when I found them —

e. “ Jack ” was not very large, but he always enjoyed an encounter with his neighbors. This had been an evil day for “ Jack.”

f. It was a bitter defeat. When I reached home, I did not want to talk to any one ; all I wished was my own little room. Some days it seemed poor and cheap ; but to-day it was dear. (Tell what made it such a comfort ; the chair, the pictures, the bed, the table, everything.)

g. There must have been many experiences in your own real life when you have seen something which caused you great emotion. Tell one of them.

XII. DIFFERENT VIEWPOINTS

The same object may be described truthfully but differently from different viewpoints.

The following subjects may be described from very different mental viewpoints. Whichever viewpoint you choose, stick to it consistently throughout your description :

a. Johnny is a boy 6 years old. He has red curly hair, blue eyes, a large mouth, freckled cheeks and a loud voice. His clothes are not always clean and are often torn.

Write a description of Johnny as his mother sees him, or as a neighbor, who hates boys, sees him.

b. Grandmother, Sister Nell, Tom, and little May went for a vacation to the river. Grandmother loved the peace, the lulling ripples, the quiet murmur, the onward flow of the river. Sister Nell loved the beauty — the color, the cloud and tree reflections, the bays, the water lilies. Tom liked the sports — swimming, fishing, boating, aquaplaning. Little May was afraid of the water — the sudden storms, the swift currents, the hidden rocks, the loneliness. Each writes a letter describing the river.

Write a letter from the viewpoint of one of the visitors to the river. Do not sign your letter, but read it aloud to the class and let them determine from the mental viewpoint of the writer which one of the four people you represent.

XIII. SUBJECTS FOR DESCRIPTIONS

Before describing one of these subjects, make a list of the things that one might like about it, also of the things that one might dislike. Be careful in the choice of nouns, adjectives, and verbs expressive of likes and dislikes.

- (1) A Walk in the Rain.
- (2) A Cold Morning in Winter.
- (3) A Summer Day.
- (4) A Picnic.
- (5) A Ride in an Automobile.
- (6) Diving.
- (7) A Rainy Sunday.
- (8) An Open Fire.
- (9) Camping.
- (10) Sleeping Out-of-Doors.
- (11) Fishing.
- (12) A Dog (or any other household pet).
- (13) White Mice.
- (14) A Horse.
- (15) A Person.
- (16) A Room.
- (17) A Farmhouse.
- (18) A Circus Clown.

XIV. DESCRIPTION IN A STORY

An important part of a good story is description. We always wish to know how the persons and places in a story looked ; therefore the writers tell us. But they do not tell us all at once. You will find just a sentence or two in one place, and a little further on a little more description. Descriptions are given here and there, as needed, so that we can see the people or places as they change from time to time.

a. Below is a selection from a good story. Find all the bits of description and tell how they help the story :

She stood on the other side of the garden fence, and regarded me gravely as I came down the road. Then she said, "Hi-o !" and I responded "Hullo !" and pulled up somewhat nervously.

She began the conversation, while I hopped backwards and forwards over the ditch, feigning a careless ease.

"Saw you in church on Sunday," she said ; "only you looked different then. All dressed up, and your hair quite smooth, and brushed up at the sides, and oh, so shiny ! What do you put on it to make it shine like that ? Don't you hate having your hair brushed ?" She ran on, without waiting for an answer. "How your boots squeaked when you came down the aisle ! When mine squeak, I walk in all the puddles till they stop. Think I'll get over the fence."

This she proceeded to do in a business-like way, while, with my hands deep in my pockets, I regarded her movements with a silent interest, as those of some strange animal.

"I was watching you as you came along the road," she said presently, "and you had your head down and your hands in your pockets, and you weren't throwing stones at anything, or whistling, or jumping over things ; and I thought perhaps you'd been scolded, or got a stomach-ache."

"No," I answered shyly, "it wasn't that. Fact is, I was — I often — but it's a secret."

There I made an error in tactics. That enkindling word set her dancing round me, half beseeching, half imperious. "Oh, do tell it to me !" she cried. "You must! I'll never tell any one else at all, I vow and declare I won't!"

Her small frame wiggled with emotion, and with imploring eyes she jigged impatiently just in front of me. Her hair was tumbled bewitchingly on her shoulders, and even the loss of a front tooth — a loss incidental to her age — seemed but to add a piquancy to her face.*

If you are interested in this story, you can find it all in *Dream Days*, by Kenneth Grahame.

b. Much interest could be added to the following story by bits of description. Will you make what additions you think needed to help it along? Some blanks have been left for you to fill.

* Copyright by John Lane Company.

One — day, two — spaniels were trotting down the street, side by side. (How did they look ?) A parrot (Where was she and how did she look ?) called out, "Sic 'em !" They looked over their shoulders (What did their eyes say to each other ?) and trotted on. Again Polly hissed out, "Sic 'em !" This time they turned round, and went straight to Polly. (What did they do to her ? and how did she look when they were through ?) Once again two friendly spaniels were trotting down the street side by side, while Polly, —, said to herself, "I guess I talk too much."

c. Write a story in which you need three characters. One of them may be an animal. As each character is introduced, give a good idea of how he looks. Then as your story advances, put in bits of description to make us see each of them clearly. The way a person stands, or holds his hands, or does a number of other things may tell as much as the fleeting changes in his face.

This story should be the very best you can do, using all you have learned in story-telling and description.

XV. DESCRIPTION BY COMPARISONS

a. In the following quotations, the mullein stalk is described by comparing it to something else :

Like a candelabrum with a multitude of branches six feet high, and with flower over against flower, rose the mullein.

— HANS CHRISTIAN ANDERSEN

To one who knows the mullein and can see its resemblance to a branched candlestick, this comparison is most apt; it gives to the common plant a new dignity and beauty. But if one has not already a good mental picture of the mullein and the candelabrum, the comparison does little to make the writer's meaning clear.

Perhaps James Whitcomb Riley's comparison for the mullein will be better understood by some people. He writes,

Little Pixy people
Winged above the walk,
Pouring from the steeple
Of a mullein stalk.

To the Pixy people the mullein stalk seems as high as a steeple.

Comparisons should deal with ideas familiar to the person addressed.

b. A baby's hands, like rosebuds furred,
Where yet no leaf expands,
Ope if you touch, though close upcurled, —
A baby's hands.

— ALGERNON CHARLES SWINBURNE

Recall how a baby keeps his hands tight shut ("furled"), not one little finger stretched out ("no leaf expands"). They will open ("ope") if you touch them, just as you can force open the leaves of a rosebud.

Is this a good comparison ?

Is it generally familiar ?

Does the writer make clear his idea ?

Is his comparison interesting or beautiful ?

c. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the
 sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is
 green,
That host with their banners at sunset were seen ;
Like the leaves of the forest when autumn hath
 blown,
That host on the morrow lay withered and strown.

— BYRON

While many who read the comparison in the first line, likening the coming of the Assyrian to a wolf's attack on the sheepfold, may have never seen a wolf, yet all have read and heard many stories of wolves attacking sheep. We know that the wolf is a fierce, cruel enemy.

Is this first comparison, therefore, good ? Can

we understand it? Does it make the author's meaning clearer or more interesting?

The second comparison is found in lines 3 and 4. The glitter ("sheen") of the spears was like the light of stars on water, when the water is in movement ("the blue wave rolls nightly on deep Galilee"). Perhaps none of us has seen the stars shining on the sea of Galilee, but most of us have seen them shining on some pool, lake, river, or ocean, and we know that there is a wavering glitter to the reflection when the water is rough or disturbed; this we can well fancy resembles the sheen of the spears of a moving army.

This comparison, then, is good; it is also most beautiful. Read it aloud, fitting the sense and rhythm of the words to the author's meaning.

In the second stanza, to what are the Assyrians likened in the first two lines? In the last two? Are these comparisons good? Why?

d. Study each of the following comparisons to determine wherein it is successful, wherein unsuccessful. To do this, ask these questions of each: Does it make the thought clearer? Does it interest? Does it add beauty to the expression?

(1) O my children,
Love is sunshine, hate is shadow.

— LONGFELLOW

- (2) Great people! As the sands shalt thou become;
Thy growth is swift as morn when night must
fade.

— SHELLEY

The author was paying a tribute to America. Whom did he mean by “great people”? Why did he say they would become as the sands? What is the comparison in the second line?

- (3) She was lively as a butterfly, curious as a robin-redbreast, and dark as a cricket.

— GEORGE SAND

- (4) From many a lonely hamlet,
Which, hid by beech and pine,
Like an eagle’s nest, hangs on the crest
Of purple Apennine.

— MACAULAY

The author compares the tiny village (hamlet) high in the Apennine Mountains to an eagle’s nest. Why?

e. Find all the comparisons in the following poem:

To a Little Girl

Her eyes are like forget-me-nots,
So loving, kind and true;
Her lips are like a pink sea-shell
Just as the sun shines through;
Her hair is like the waving grain
In summer’s golden light;

And, best of all, her little soul
Is, like a lily, white.

— GUSTAV KOBBE

What flower could the writer have used instead of “forget-me-not”?

To what else might he have likened her lips? Her hair?

f. Write a description of a person; use appropriate comparisons. You may write it in rhyme if you wish. If you do not find a subject to your liking in the following list, choose some other one.

- (1) Grandmother.
- (2) Mother.
- (3) Grandfather.
- (4) Father.
- (5) A Friend.
- (6) A Baby.
- (7) Myself.
- (8) A Peculiar Person.
- (9) Sister.
- (10) Brother.
- (11) Uncle.
- (12) Aunt.
- (13) A Postman.
- (14) A Clerk.
- (15) A Doctor.
- (16) A Neighbor.
- (17) An Official.
- (18) A Policeman.



CHAPTER TEN

PHRASES; PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS; CLAUSES

I. WHAT A PHRASE IS

SOMETIMES, in place of single words, groups of words are used to modify nouns or pronouns.

a. Compare the modifiers in the following sentences :

The blacksmith was a strong man.

The blacksmith was a man of great strength.

He lived here.

He lived in this place.

The group of words “of great strength” modifies the noun “man,” just as the adjective “strong” does. “In this place,” like the adverb “here,” modifies “lived.”

b. What groups of words in the following sentences are used as adjectives?

- (1) The boy near the door is my brother.
- (2) The boy with the sled is my brother.
- (3) The boy in the boat is my brother.
- (4) The boy under the tree is my brother.

- (5) The boy at my right is my brother's friend.
- (6) The boys of America are loyal.

Does any one of these groups of words used as a modifier contain a subject and a predicate?

A group of related words not containing a subject and a predicate is called a *Phrase*.

II. ADJECTIVE AND ADVERBIAL PHRASES

A phrase used as an *adjective*, to modify a noun or a pronoun, is called an *Adjective Phrase*.

a. Change the adjectives in *italic* in the following sentences to adjective phrases :

- (1) *Those* boys are in a *dangerous* place.
- (2) What a *comfortable* feeling this home gives!
- (3) One *courageous* deed inspires others.

A phrase used as an *adverb*, to modify a verb, an adjective, or an adverb, is called an *Adverbial Phrase*.

b. Name the adverbs in the following sentences :

- (1) The knight bore himself proudly.
- (2) Grimes lived peaceably with all mankind.

Instead of these adverbs, what phrases are used in the following sentences ?

- (3) The knight bore himself with pride.
- (4) Grimes lived at peace with all mankind.

c. Often a phrase is used as part of a larger phrase, as in the following sentence :

We walked to the end of the way.

The adverbial phrase *to the end of the way* contains the adjective phrase *of the way*, modifying the noun *end*.

III. USING PHRASES

What phrase is set off by commas in each of these sentences? Could it be omitted?

The eagle, perched on a high crag, fears no animal.

The wide-spreading branches, overhanging the path, gave abundant shade.

Seated on a stone, he waited for the car.

It is food, of course, that he wants.

Phrases that might be omitted, or that interrupt the natural movement of the sentence, are usually set off by commas.

a. Limit the meaning of the following words by using with them modifying phrases :

Clouds —. Walk —. Good —.

A house —. Write —. Easy —.

b. Compose sentences in which you use the following groups of words as adjective phrases, and tell what each phrase modifies :

(1) on the wall

(5) at the corner

(2) near the door

(6) across the street

(3) in the park

(7) of gold

(4) by the path

(8) through the woods

c. Compose sentences in which you use the following groups of words as adverbial phrases. Tell what each phrase modifies :

- | | |
|----------------------|----------------------|
| (1) during vacation | (5) up the hill |
| (2) after dinner | (6) down the street |
| (3) without help | (7) before the storm |
| (4) in the moonlight | (8) with pleasure |

d. Which of the following sentences do you think sounds best ?

- (1) Islands of emerald float on purple seas. ←
- (2) Emerald islands float on seas of purple.
- (3) Emerald islands float on purple seas. ←
- (4) Islands of emerald float on seas of purple.

A poet used the first sentence.

Before deciding whether to use a word or a phrase, consider which sounds better and which more nearly expresses the thought you have in mind.

e. Recast the following sentences, changing each italicized word to a phrase. Tell whether the phrases are adjective or adverbial:

- (1) *Here once* the *embattled* farmers stood.
- (2) *Strong, ambitious, and well*, I *early* went to London.
- (3) *There* I *soon* found myself *penniless* and *friendless*.
- (4) *Presently* a *kind-hearted* man who had seen me *somewhere* gave me work *daily*.

f. Point out the phrases in the following selection, and tell what each phrase modifies :

The December sun shone clear and cold upon the city. It shone upon the rich and the poor alike. It shone into the homes of the wealthy on the avenues and in the uptown streets, and into courts and alleys hedged in by towering tenements down town. It shone upon throngs of busy holiday shoppers that went in and out at the great stores, carrying bundles big and small, all alike filled with Christmas cheer and kindly messages from Santa Claus.

— JACOB A. RIIS

IV. PREPOSITIONS

The airplane flew *over* the clouds.

The airplane flew *under* the clouds.

The airplane flew *among* the clouds.

The airplane flew *beside* the clouds.

The airplane flew *before* the clouds.

The airplane flew *after* the clouds.

The airplane flew *toward* the clouds.

The airplane flew *from* the clouds.

The airplane flew *past* the clouds.

The airplane flew *through* the clouds.

The airplane flew *near* the clouds.

The words in italic tell the relation between the clouds and the flying of the airplane. Each gives a different picture of the airplane's flight. Each is used with the noun *cloud* to show its relation to the verb *flew*.

A word used with a noun or a pronoun to show its relation to some other word is called a *Preposition*.

A phrase consisting of a preposition and its substantive, with or without modifiers, is called a *Prepositional Phrase*.

Most phrases are prepositional phrases; and prepositional phrases are nearly always either adjective or adverbial phrases.

a. Mention as many prepositions as you can that might be used in each of the following blanks :

- (1) The squirrel ran — a tree.
- (2) The book is — the table.
- (3) The boy — you is my brother.
- (4) Tom went — the house.
- (5) The railroad runs — the hill.

b. The italic words in the following paragraph are prepositions. Point out the noun or pronoun with which each preposition is used, and the other word to which relation is shown, as on page 297 :

At sunrise the army of the Nabob, pouring through many openings of the camp, moved toward the grove in which the English lay. Forty thousand infantry, armed with firelocks, pikes, swords, bows and arrows, were spread over the plain. They were accompanied by fifty pieces of ordnance of the largest size, each tugged by a long team of white oxen, and each pushed by an elephant. Some smaller guns, under European officers, were more dangerous to the English. The force which Clive led against this multitude numbered only three thousand.

—MACAULAY: *Essay on Lord Clive* (Adapted)

V. STUDYING SENTENCES FOR PREPOSITIONS

write
a. Point out the prepositions in the following sentence :

At the doorway of his wigwam
Sat the ancient arrow maker.

At is a preposition because it shows the relation between the noun *doorway* and the verb *sat*. The ancient arrow maker "sat at the doorway." The prepositional phrase "at the doorway" is adverbial, modifying "sat."

Of is a preposition because it shows the relation between the noun *wigwam* and the noun *doorway*. The prepositional phrase "of his wigwam" is an adjective phrase modifying "doorway."

In the same way point out the prepositions in the following sentences; show why they are prepositions, and tell how the prepositional phrases are used :

(1) John Burns stood at his cottage door.

(2) He rested in the shade of his peaceful vine.

(3) He saw his fields covered with the ripening harvest and dotted with his cattle, feeding on the abundant grass or drinking the water of the clear streams that wound through the meadows.

b. Point out the prepositions and their substantives in the following selection :

The torrents of Norway leap down from their mountain homes with plentiful cataracts, and run brief but glorious races to the sea. The streams of England move smoothly through green fields and beside ancient, sleepy towns. The Scotch rivers brawl through the open moorland and flash along steep Highland glens. The rivers of the Alps are born in icy caves, from which they issue forth with furious turbid waters. The mighty rivers of the West roll their yellow floods through broad valleys, or plunge down dark cañons. The rivers of the South creep under dim arboreal archways heavy with banners of waving moss.

—HENRY VAN DYKE

VI. PRONOUNS WITH PREPOSITIONS

Good writers and speakers never use the nominative forms of pronouns with prepositions. They use instead the objective forms *me, us, him, her, them, whom*.

For example, good writers and speakers would say, "All have gone *except you and me*." It is wrong to say, "All have gone *except you and I*."

Though the word "preposition" means "placed before," a preposition and its substantive are often separated by other words; and sometimes the preposition comes after the substantive: as,

He came *with* at least two thousand *men*.

What are you looking *at*? (*i.e. At what* are you looking ?)

Whom were you speaking *to*? (*i.e. To whom* were you speaking ?)

a. Use the correct form of pronoun in each of the following sentences, and tell why it is correct:

I, Me

- (1) Mother wrote *to* both Barbara and —.
- (2) She said she was sending some presents *for* her and —.
- (3) *Between* you and —, I can hardly wait to see them.
- (4) Nobody knows it *except* Barbara and —.

We, Us

- (1) Father took a picture *of* — girls sitting in a boat.
- (2) Everybody had gone fishing *except* John and —.
- (3) — had asked him to stay *with* — at the camp.
- (4) He said it would be best *for* both the boys and —.

He, Him

- (1) Your cousin thinks you are angry at —.
- (2) What is the quarrel between you and — ?
- (3) I have never had any quarrel with —.
- (4) I will write to both — and Aunt Edith.

She, Her

- (1) Mary was here this morning. (2) — wants you to go with — and Agnes to the game.
- (3) — said — would call for you, and that you and — would call for Agnes.

- (4) Cloudy weather will make no difference to either — or Agnes.

They, Them

- (1) Our closest friends are the Browns. (2) they and (we, us) have been close friends for many years.
 (3) Halfway between — and (we, us) live the Smiths.
 (4) — and (we, us) are very friendly too. — — /

Who, Whom

- (1) — is that for? (i.e. For whom is that?) — 1
 (2) — are you going to give it to? — 2
 (3) — shall we call on next? — 2
 (4) whom shall we ask for?
 (5) — are you going to vote for?
 (6) — can this letter be from? — 7

VII. CONJUNCTIONS

Read the following sentences :

Wallace and Kenneth are brothers.

They play in the street or in the park.

They play noisily, but they never quarrel.

What word is used to connect the names of the brothers? Where do they play? What word connects the phrases which tell where they play? What two assertions are made in the last sentence? What word connects the two assertions?

A word used to connect words or groups of words is called a *Conjunction*.

a. Point out the conjunctions in the following sentences, and tell what they connect :

- (1) Is your dog a setter or a pointer?
- (2) You will be late unless you hurry.
- (3) We called, but they did not answer.
- (4) I stumbled as I was going downstairs.
- (5) Freely we serve because we freely love.
- (6) He rode all unarmed, and he rode all alone.
- (7) He deserved to succeed, for he worked hard.
- (8) Because she was kind to them, people loved her.
- (9) As I was going down the street, I met Rob.
- (10) Unless you write it down, you will forget it.

b. Fill each blank in the following sentences with an appropriate conjunction :

- (1) Bessie — I are cousins.
- (2) They have bread — no butter.
- (3) Is his name Smith — Jones?
- (4) Carrie will come — it rains.
- (5) Carrie will not come — it rains.

c. Use each of the following conjunctions in a sentence :

if	or	yet	and	but
for	since	unless	although	because

VIII. CORRELATIVES

Certain words regularly used in pairs are called *correlatives*. The most important and frequently used correlatives are the **Correlative Conjunctions**, used in pairs as follows :

either — or
 neither — nor
 whether — or
 although — yet

not only — but also
 as — so
 both — and

a. Read the following sentences, noting that when you come upon the first word of the pair, you expect the other :

- (1) *Either* wheat *or* rye may be used in making bread.
- (2) He *neither* smokes *nor* drinks.
- (3) Flattery corrupts *both* the receiver *and* the giver.

— BURKE

- (4) *Whether* it rains *or* shines, we go.
- (5) *Although* he is afraid, *yet* he is not a coward.
- (6) *Not only* the men, *but also* the boys enlisted.

(7) *As* laws are necessary that good manners may be preserved, *so* there is need of good manners that laws may be maintained.

— MACHIAVELLI

In using correlatives you must be careful so to place each word of the pair that the reader will know at once the ideas that you intend to connect. For example, in the third sentence the associated ideas are expressed by the words *the receiver* and *the giver*, each following one of the correlatives in the pair. The following sentence is wrong :

Flattery both corrupts the receiver and the giver.

This is incorrect because the reader has a right to take *corrupt*, which follows *both*, as one

of the associated ideas, and naturally expects another corresponding idea, like *deceives*; as,

Flattery *both* corrupts *and* deceives.

In the sentence above, what parts of speech are *receiver* and *giver*? What part of speech is *corrupts*?

Ideas connected by correlatives should be expressed by the same part of speech.

Test each of the sentences above to see whether this rule is observed.

b. Make sentences using each of the above pairs of correlatives. Be careful about placing the correlatives to indicate correctly the ideas that you wish to associate.

IX. INTERJECTIONS

Read the following sentences :

Ouch! I have cut myself.

Bravo! that was well done.

In these sentences, the words "ouch" and "bravo" are thrown in to express sudden or strong feeling.

✓ **A word used to express sudden or strong feeling is called an *Interjection*.**

An interjection is naturally followed by an exclamation point.

a. Point out the interjections in the following sentences :

- (1) Ah! there she comes.
(2) Hurrah! the game is ours.
(3) Oh! I have spilled my ink.
(4) Pshaw! there goes the bell.
(5) And lo! Ben Adhem's name led all the rest.

Interjections are used for emphasis in expressing strong or unusual feelings ; they should, therefore, be used sparingly, to avoid overemphasis. A mountain peak standing alone attracts the attention at once. If, however, all the surrounding country were raised to the same level as the peak, nothing would stand out. Too frequent use of the interjection destroys the element of the unexpected or unusual.

X. SUMMARY OF THE PARTS OF SPEECH

All the words in our language are included in the eight kinds of words called the **Parts of Speech**. It is very important to distinguish them.

↳ **Nouns.** Words used as names.

↳ **Pronouns.** Words used instead of nouns.

↳ **Adjectives.** Words used to modify nouns or pronouns.

↳ **Adverbs.** Words used to modify verbs, adjectives, or other adverbs.

↳ **Verbs.** Words used to assert.

↳ **Prepositions.** Words used to show the relation between a substantive and some other word.

↳ **Conjunctions.** Words used to connect words or groups of words.

↳ **Interjections.** Words used to express sudden or strong feeling. ✕

Substantive is a common term for a noun, a pronoun, and any other word used to denote something about which the speaker is thinking.

✕a. Classify the words in the following sentences. You may write them in columns, with the names of the parts of speech at the top: thus,

N.	PRO.	ADJ.	V.	ADV.	PREP.	CONJ.	INT.

- W
- (1) An honest man is the noblest work of God.
 - (2) Custom reconciles us to everything.
 - (3) How blessings brighten as they take their flight!
 - (4) Fine manners need the support of fine manners in others.

1 (5) Hardship, want, and weakness have their uses and may be called real benefits.

b. It must not be supposed that the same word is always the same part of speech. Examine, for instance, the use of "iron" in the following sentences :

Iron is heavy.

An *iron* kettle hung on the crane.

Laundresses *iron* clothes.

What is "iron" in the first sentence? Why?
In the second sentence? Why? In the third
sentence? Why?

c. Tell to what part of speech each word in
italic belongs :

(1) The sun shines on *rich* and *poor* alike. He is a
rich man, but a *poor* scholar.

(2) Farmers *till* the soil. Look in the *till*. Stay
till the bell rings. Stay *till* the next train.

(3) Do not lose a *second*. I *second* your motion.
She won *second* prize. You come *second*.

(4) We walked *about*. What did you talk *about*?
We talked *about* golf. *About* a dozen girls were there.

(5) The tops of many mountains are *above* the clouds.
The captain went *above*. He rooms on the floor *above*.

(6) He ran *fast*. He was a *fast* runner. They *fast*
twice a week. This *fast* lasted forty days.

(7) The house *still* stands. All is *still*. A *still*
small voice. Alcohol is made in a *still*. With his
name the mothers *still* their babes.

Ad. Use each of the following words in a sentence
first as a noun, then as an adjective, then as a verb :

spring light sound steel

e. Use each of the following words first as an
adverb, then as a preposition :

about behind down up

XI. WHAT A CLAUSE IS

Compare the following sentences :

I awoke at sunrise. I awoke when the sun rose.

In each of these sentences "awoke" is modified by a group of related words, which must be taken together. "At sunrise" is an adverbial phrase, consisting of the preposition "at" and its substantive "sunrise."

"When the sun rose" is a group of related words consisting of a subject, "the sun," a predicate, "rose," and a connecting word, "when."

— A group of words used as part of a sentence, and containing a subject and a predicate, is called a *Clause*.

A clause used as an adjective, to modify a noun or a pronoun, is called an *Adjective Clause*.

A clause used as an adverb, to modify a verb, an adjective, or an adverb, is called an *Adverbial Clause*.

Other examples of modifying clauses are :

(Adjective) She met a girl *whose eyes were blue*.

(Adverbial) Learn *while you are young*.

Phrases and clauses are *alike* in being groups of related words used as parts of sentences. They *differ* in this: a clause contains a subject and a predicate, a phrase does not.

Who, which, what, and that are often used as the subjects of clauses.

XII. USING CLAUSES

oral
Clauses should usually be set off by commas.

When I was a bachelor, I lived by myself.

Water, *which is composed of hydrogen and oxygen*, is a necessity of life.

Exception. When the clause is very short, or necessary to the meaning, it is usually not set off by commas. Thus: "Make hay *while the sun shines*"; "The pursuit did not cease *until the thief was caught*"; "Water *that is stagnant* is unwholesome."

The use or omission of the comma is often a matter of judgment, to be determined by the requirements of clearness. For instance, in the short sentence, "Whatever is, is right," the comma is used to show that the first "is" must be taken with what precedes it. In the short sentence, "Just as I awoke, the clock struck six," the comma is used to guard the reader against taking "the clock" with the verb "awoke." The comma shows that "awoke" ends a clause.

a. Insert in the following sentences the clauses that follow them :

- (1) People are trusted. (who pay their debts)
- (2) He is not always brave. (that is strong)
- (3) He is sure to fall. (who climbs too high)

(4) The boy has caught a large trout. (whom you saw)

(5) The bicycle stood by the wall. (on which he rode)

b. Limit the meaning of the words in italic in the following sentences by supplying modifying clauses. Point out the subject and the predicate in each of the clauses that you supply :

(1) *Children* are happy.

(2) The *train* has just come.

(3) He *came*.

(4) The *book* is interesting.

(5) *He* is not to be trusted.

c. Compose sentences in which you use the following groups of words as adjective clauses. Tell what each clause modifies :

(1) who came to-day (3) that sits in the next seat

(2) from which we read (4) to whom I wrote

d. Compose sentences in which you use the following groups of words as adverbial clauses. Tell what each clause modifies :

(1) until he was twelve (3) while the storm raged

(2) before the bell rings (4) where the grass was green

e. Change the following sentences, using single words or phrases instead of the modifying clauses :

(1) He was welcome *wherever he went*.

(2) Things *that are beautiful* are ennobling.

(3) Boys *that may be trusted* are easily found.

(4) I will go *where you go*.

(5) I like to walk *when the moon is shining*.

W f. Change the following sentences, using clauses instead of the italicized words and phrases. Point out the subject and the predicate in each modifying clause, and tell what the clause modifies:

(1) She has a *walking* doll.

(2) He listened to *her* every word.

(3) *After dinner* we are going for a picnic.

(4) *At noon* they go home for luncheon.

(5) An *honest* man never lies.

g. Change the following words and phrases into equivalent clauses. Use the clauses in interesting sentences of your own :

leafless industrious your in youth after school

XIII. STUDYING SENTENCES FOR CLAUSES

Happy is the man that findeth wisdom.

In this sentence "that findeth wisdom" is an adjective clause, because it modifies the noun "man," and contains a subject, "that," and a predicate, "findeth wisdom."

In the same way study the clauses in the following sentences :

- (1) Uneasy lies the head that wears a crown.
 (2) God helps those who help themselves.
 (3) Make hay while the sun shines.
 (4) A book is a friend whose face never changes.
 (5) Robert of Lincoln's Quaker wife
 Broods in the grass while her husband sings.
 (6) The moon, that once was round and full,
 Is now a silver boat.
 (7) My heart leaps up when I behold
 A rainbow in the sky.
 (8) A frail little old woman, loaded with bundles
 of every size and shape, fell as she was stepping from a
 street car.
 (9) A little crippled boy playing in the street
 cried out as a swift automobile bore down upon him.

XIV. MISUSED PREPOSITIONS

a. Do not say **off of**. "Of" is not needed after "off." Say, "He stepped *off* the platform."

b. **Into** implies motion, **in** does not. A man is *in* a room after he has walked *into* it.

c. **From** is the proper preposition after *different*. Say, "He is different *from* his brother" (not *than*).

d. **Between** is used of two, **among** of more than two: as, "Between two boys; among ten boys."

e. **Wait for** means *await*: as, "I will wait *for* you." **Wait on** means *attend*: as, "The servant waited *on* us."

CHAPTER ELEVEN

SIMPLE, COMPOUND, AND COMPLEX SENTENCES; RELATIVE PRONOUNS

I. SIMPLE SENTENCES DEFINED

EXAMINE the following sentences :

Subject	Predicate
The horses	took fright.
The horses and the cattle }	took fright.
The horses	{ took fright and ran away.
The horses and the cattle }	{ took fright and ran away.

Each of these sentences, you observe, contains only one subject and one predicate, though several of the subjects and predicates are compound.

A sentence which contains only one subject and one predicate, either of which may be compound, is called a *Simple Sentence*.

In a simple sentence with compound subject or predicate, all the subject substantives belong to all the verbs, and all the verbs belong to all the subject substantives.

Simple thoughts should be expressed in simple sentences.

Commands are often given in sentences of single words; as, "Jump!" "Stop!" In such sentences, the single word is the predicate; the subject is always the person or persons to whom the command is given. The subject is understood; it does not need to be expressed.

Simple explanations and directions should usually be given in simple sentences. Here are directions for making stuffed dates. Notice that each sentence has the form of a command; the subject, in each case *you*, is understood.

Make a cut the entire length of the dates and remove the stones. Fill the cavities with cream cheese and chopped almonds. Shape in the original form. Roll in soft sugar.

a. Give directions (1) for doing or making something, (2) for playing a game, or (3) for going to a certain place.

II. SIMPLE SENTENCES AS TOPIC SENTENCES

Simple Sentences make good topic sentences, presenting the topic of the paragraph simply and concisely.

Stranger, the land is mine.

It is the Indian Summer.

I spent a great deal of time and pains to make a bookcase.

All the above topic sentences, taken from paragraphs quoted in Chapter Three, are simple sentences.

Read the other quoted paragraphs in Chapter Three, and note which topic sentences are simple sentences.

Here are some topic sentences taken from a set of rules for reading:

Stand or sit in a good position.

Hold the book properly.

Keep the eye and mind in advance of the tongue.

Think the thoughts and feel the emotions.

a. Enlarge one of the above topic sentences into a paragraph, telling just how to carry out the direction properly.

b. Write a simple topic sentence and enlarge upon it, making a paragraph.

III. SIMPLE SENTENCES FOR QUICK OR EXCITED ACTION

The following sentences are spoken by a man pursued by wolves. They are addressed to his driver.

They are after us. Get ready your musket and pistols. I will do the same. We may yet escape. Drive on!

These short simple sentences express the haste of the men.

Here are a few lines from the account of a sea-fight, by A. Conan Doyle. Observe the effectiveness of the short simple sentences in expressing the speed and fierceness of the fighting.

“Well struck, my lord! Well struck, Aylward! See to Black Simon! How he storms among the shipmen! But the Spade Beard is a gallant warrior. He rallies his men upon the forecastle. He hath slain an archer. Ha! my lord is upon him. Look to it, Alleyne! See to the whirl and glitter of it!”

“Sir Nigel is down!” cried the squire.

“Up!” roared John. “It was but a feint. He bears him back. He drives him to the side. . . . Ah, they cry for mercy! Down goes the red cross!”

When quick or excited action is to be expressed, short simple sentences are usually best.

a. Write a paragraph of short simple sentences describing one of the following subjects :

- (1) An Exciting Chase.
- (2) An Accident.
- (3) A Daring Rescue.
- (4) The Climax of a Game.
- (5) A Race.

First, write the topic sentence. Make the sentences that follow lead to a climax. Note the climax above, “Down goes the red cross!” The fall of the flag bearing the red cross marks the end of the conflict.

IV. SIMPLE INTERROGATIVE SENTENCES TO DENOTE SUSPENSE

“Will they do it? Dare they do it? Who is speaking? What’s the news?”

You perhaps recognize the above quotation as the words of the eager people waiting outside Independence Hall, anxious to know the fate of the Declaration of Independence.

To denote uncertainty or suspense, short sentences are often put in the form of questions.

Write some short questions that might be spoken by people watching —

- With*
- (1) A man trying to rescue another from drowning.
 - (2) The efforts of an exhausted swimmer trying to reach the shore.
 - (3) A runaway horse.
 - (4) A child far out on thin ice.

V. COMPOUND SENTENCES DEFINED

Read and compare the following, (1) and (2):

(1) It was beautiful in the country. It was summer time. The wheat was yellow. The oats were green. The hay was stacked up in the green meadow.

(2) It was beautiful in the country ; it was summer time ; the wheat was yellow ; the oats were green ; the hay was stacked up in the green meadow.

— HANS CHRISTIAN ANDERSEN

How many sentences in (1)? With what kind of letter does each sentence begin? With what mark of punctuation does each sentence end?

How does (2) differ from (1) in capitals? in punctuation? Is there any difference in words?

The five simple sentences under (1) have been put into a single *compound sentence*, (2).

Each of the five simple sentences, when put into the one compound sentence, becomes a *clause*.

A clause, you remember, is a group of words containing a subject and a predicate and used as part of a sentence.

Every one of the clauses of the above compound sentence (2) is complete in itself and could stand alone; hence, each is called an **Independent Clause**.

— A sentence containing two or more independent clauses is called a *Compound Sentence*.

VI. THE USE OF COMPOUND SENTENCES

P a. Why put the five independent statements, at foot of page 318, into a single sentence? Because taken together they express a single thought — the beauty of the country. It was that one thought, not five separate thoughts about the country, that the author wished to make stand out clearly.

He shows the closeness of the connection of these statements by using between them the semicolon, which separates less than the period. When the independent clauses of a compound sentence are even more closely connected, then a comma, rather than a semicolon, is used. Here is an illustration :

The way was long, the wind was cold. — SCOTT.


So closely related are these two clauses that they are separated only by the comma — the least possible mark of separation.

b. In the following sentence, both semicolon and commas are used to separate clauses. Why?

Behind him lay the gray Azores,
Behind the gates of Hercules ;
Before him not the ghost of shores,
Before him only shoreless seas.

— JOAQUIN MILLER

What is the one thought of this sentence, which kept the author from writing it as four simple sentences? What two main parts in the thought? Which clauses express the first part? Which, the second? What verb is understood in each clause following the first? How did the author indicate to the eye the relation between the clauses?

 *c.* Put each of the following groups of statements into a single compound sentence. Use

either semicolons or commas to unite clauses, and be prepared to explain your choice. Before uniting each separate group of statements into a single sentence, determine what the one thought is that the sentence is to express; this will help you to determine the mark of punctuation to use. Be careful of changes in capitalization.

(1) I galloped. Dirck galloped. We galloped all three.

(2) Mrs. Cratchit made the gravy hissing hot. Master Peter mashed the potatoes. Miss Belinda sweetened up the apple sauce. Martha dusted the hot plates.

(3) The lightnings flashed nearer and nearer. The thunder cracked sharper and sharper. The wind came on with a mighty roar. The flood of rain burst upon the parched earth.

(4) Boys drill on mimic battle fields. Girls are spinning and weaving cloth for clothes for the soldiers. The women have given their jewels to fit out the army. The old men are moulding bullets and making gun powder. The slaves are raising fodder for the cavalry.

(d) Why would it be wrong to put the following statements into a single compound sentence?

Diggs belonged to the fifth form. He was large for his age. His clothes were always too small. He used to run into debt.

Which two statements might properly be combined in a compound sentence?

VII. CONJUNCTIONS IN COMPOUND SENTENCES

Punctuation alone shows the *fact* that the clauses of a compound sentence are connected, more or less closely. To show the *nature* of the connection, conjunctions are used with semicolons or commas, or sometimes in place of them.

The four kinds of connection that may be made between the clauses of compound sentences are illustrated in the following four groups of sentences.

(a) The clauses in the following sentences are united by *addition*; one is added to the other because of its likeness in meaning, or because it carries on the same line of thought. The conjunction *and* is used to show addition.

(1) The bees are humming and the birds are singing.

(2) Speak kind words and you will hear kind echoes.

(3) Many free countries have lost their liberty, and ours may lose hers.

How many clauses in each of the above sentences? How are they united in (1)? in (2)? in (3)?

(b) In the following sentences the clauses are united because of *contrast*; the thought of one clause is contrasted with that of the other. Conjunctions frequently used to express contrast are *but, yet, still, nevertheless, however*.

(1) Outside the cold wind blew, but indoors the firelight glowed.

(2) He was a man of peace, yet any tale of injustice turned him into a warrior.

(3) Life is a short day; but it is a working day.

(4) An obstinate man does not hold opinions, but they hold him.

What is the contrast in thought of the two clauses of each of the foregoing sentences?

(c) In the following sentences the clauses are united because they express *cause and effect*; one of them is the *conclusion* of the other. Conjunctions expressing effect or conclusion are *therefore, hence, so, consequently*.

(1) You never deceived me, therefore I trust you.

(2) I planted no seeds, consequently I have no flowers.

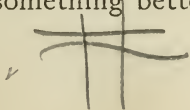
(3) You do not deny it, so it is true.

In (1) which clause expresses a cause? which the effect? In (2) what effect is expressed? What is the cause? In (3) what is the conclusion?

(d) In the following sentences, the clauses are united because they express thoughts between which one must make a *choice*. The conjunction *or* is used to suggest a choice.

(1) It has rained, or some one has watered the lawn.

(2) Be silent, or say something better than silence.



VIII. MAKING COMPOUND SENTENCES

a. Supply conjunctions between the clauses given below. Tell why you use each, as follows :

She was beautiful — she was kind.

She was beautiful *and* she was kind.

I use the conjunction *and* because I wish to say that in addition to being beautiful she was kind.

(1) Lincoln was homely — he was attractive.

(2) He was earnest — he was honest.

(3) Horace was the best player — he was made captain of the team.

(4) He deserved severe punishment — we shrank from inflicting it.

(5) He did it purposely — he did it accidentally.

(6) The butterfly played all summer — he had no food for winter.

(b) Write a compound sentence in which one of the clauses is *added* to the other.

Write a compound sentence in which the clauses express *contrasting* thoughts.

Write a compound sentence in which one clause expresses the *conclusion* or the *effect*, while the other expresses the *cause*.

Write a compound sentence between the two clauses of which a *choice* must be made.

It will help you to look back to Section VII, to see what conjunctions you may use, and to see

examples of each of the four kinds of compound sentences.

IX. OMITTING CONJUNCTIONS IN
read COMPOUND SENTENCES

When shall conjunctions be used, when omitted, between the clauses of compound sentences? This must be learned by observation and practice, rather than by rule. In some cases a conjunction is necessary; in some cases a conjunction is quite out of place; in some cases a conjunction may be used or omitted without noticeable change in the expression.

a. In the following compound sentence, how many clauses? What are the conjunctions showing the connection between them? What is the nature of the connection shown in each case? One of these conjunctions, and only one, might be omitted without injury to the sentence; which one is that? Find out by reading the sentence with each conjunction omitted in turn.

It [the Declaration of Independence] may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both.

— WEBSTER

b. Is the following sentence better with or without the conjunction? Why?

My judgment approves this measure, and my whole heart is in it.

— WEBSTER

c. In the sentence below, what conjunction could you use between the clauses? Is it better with or without the conjunction? Why?

A library is not a luxury ; it is a necessity.

d. Could any conjunction be used between the clauses of this sentence?

Be not simply good ; be good for something.

X. COMPLEX SENTENCES DEFINED

We have learned that two or more simple sentences closely connected in thought may be put into a single compound sentence; that in doing this, each simple sentence becomes an independent clause of the compound sentence.

The sun rose. The earth was filled with beauty.

These two simple sentences may be turned into a compound sentence, as follows :

The sun rose and the earth was filled with beauty.

The sun rose ; the earth was filled with beauty.

But we may make these same simple sentences into the following single sentence :

When the sun rose, the earth was filled with beauty.

Now we do not have a compound sentence, because only one of the two clauses composing it is independent, — that is, can stand alone. The first clause, *When the sun rose*, does not express an independent thought; if written alone, one would at once ask, What happened then?

This first clause tells *when* the earth was filled with beauty. It is an adverbial modifier of “was filled.” It is therefore subordinate to the second clause and is dependent on it. The principal statement is made by the second clause, *the earth was filled with beauty* at a time told by the first clause.

Learn The clause which makes the main statement in a sentence is called the *Principal Clause*.

Learn A clause used as a subordinate part of a sentence, and dependent on the principal clause, is called a *Subordinate Clause*.

Learn A sentence containing one or more subordinate clauses is called a *Complex Sentence*.

A compound sentence may be likened to a chain: the clauses are linked together; if separated, each link remains complete in itself. A complex sentence may be likened to a rope: the clauses are twisted together like strands; the removal of a strand weakens the rope.

Learn A subordinate clause should be set off by commas unless it is *necessary to the sense or very short*.

Here

XI. CONJUNCTIONS IN COMPLEX SENTENCES

In compound sentences, as we have seen, conjunctions are used to show the relation of the independent clauses to each other. So in complex sentences, conjunctions (and other connecting words) are used to show that a clause is subordinate, and also to show the nature of its relation to the principal clause.

In the sentence already studied,

When the sun rose, the earth was filled with beauty, the word "when," used as a conjunction, shows which clause is subordinate and shows how this clause is connected with the principal clause.

Note that the word "when," though connecting the clauses, does not stand between them. When subordinate clauses precede the principal clause, they carry with them the word which connects them in thought with the principal clause: as,

Connective	Subordinate Clause	Principal Clause
If	Ethel goes,	Rob will go.
Unless	it rains,	we shall all go.

The following are some of the connecting words frequently used in complex sentences:

a. Words denoting *time* used as conjunctions:

when, whenever, while, till, until, since, as, before, after.

(1) When hope is lost, all is lost.

When is all lost? What is the principal clause? The subordinate clause? What is the conjunction?

(2) Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body over his horse's head.

When did Ichabod's flimsy garments flutter in the air? Which is the subordinate clause? Why is it subordinate? What is the conjunction?

(3) I toiled and tugged till I was almost tired to death.

How long did I toil and tug? Which is the principal clause?

(4) Difficulties spur us whenever they do not check us.

Which is the principal clause? The subordinate clause?

*b. Words denoting **place** used as conjunctions: where, whence, whither.*

(1) Enjoyment stops where indolence begins.

Which is the subordinate clause? Why is it subordinate? What is the conjunction?

(2) Whither you go I will go.

*c. Words denoting **manner** or **means** used as conjunctions: as, how.*

(1) As the twig is bent the tree inclines.

How does the tree incline? Which clause is subordinate? Why is it subordinate?

(2) He does not know how it happened.

(3) Choose your author as you choose your friend.

It would be wrong, in the last sentence, to use *like* instead of "as," because good writers do not use *like* as a conjunction.

d. Words denoting **cause** used as conjunctions: *because, as, since, for*.

(1) Because his request was not granted, he left the room.

Which is the principal clause?

What was the cause of his leaving the room?

(2) Nomadic tribes are almost always robbers, for they have to fight for existence.

Which is the principal clause?

Why are nomadic tribes robbers?

(3) Since few large pleasures are lent us on a long lease, it is wise to cultivate a large undergrowth of small pleasures.

—MARY A. LIVERMORE

e. Conjunctions denoting **condition** or **purpose**, and various relations: *if, though, although, lest, unless, so, than, that (in order that)*.

(1) That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from the farmer.

—IRVING

Which is the principal clause?

Why did he borrow a horse?

(2) Though passion may have strained, it must not break our bonds of affection.

— LINCOLN

(3) A man has no more religion than he acts out in his life.

— BEECHER

(4) If hard work is not another name for talent, it is the best possible substitute for it.

— GARFIELD

(5) I can't do it unless you help me.

It would be wrong, in the last sentence, to use *without* instead of "unless," because good writers never use *without* as a conjunction.

XII. RELATIVE PRONOUNS

Compare the following ways of expressing the same thoughts:

(1) Ralph bought a top. This top he gave to Laura.

(2) Ralph bought a top which he gave to Laura.

The last sentence (2) combines the two separate thoughts expressed in (1).

By using the pronoun *which* instead of *this top*, the two thoughts are expressed in one sentence, which is complex because it consists of a principal clause,

Ralph bought a top,

and a subordinate clause,

which he gave to Laura.

"Which he gave to Laura" is a subordinate clause, because it is used like an adjective to modify "top."

A pronoun used to connect a principal and a subordinate clause is called a *Relative Pronoun*.

A relative pronoun is so called because, though standing in a subordinate clause, it relates to a substantive in the principal clause.

The substantive to which a pronoun relates or for which it stands is called its *Antecedent*.

In the complex sentence just studied, "top" is the antecedent of "which."

Other examples are given below :

(1) The man *who* betrays his country is a traitor.

Principal clause : "The man is a traitor."

Subordinate clause : "who betrays his country," modifying "man." It tells what man is a traitor.

Relative pronoun : "who."

Antecedent : "man."

(2) I lost the book *that* you found.

What two separate thoughts are combined in this sentence? What does the pronoun "that" relate to?

What tells what book I lost? Which is the principal clause? The subordinate clause? What word connects the two clauses?

(3) Behavior is a mirror in *which* every one shows his image.

— GOETHE

What kind of mirror is behavior? What are the separate thoughts? What are the two clauses? Which is the subordinate clause? What is the relative pronoun? its antecedent?

(4) *What* you say is true.

Separate thoughts: You say it. It is true.

Relative pronoun: "what."

What, as a relative pronoun, means *that which*.

The words most often used as relative pronouns are *who*, *whose*, *which*, *what*, and *that*.

a. Point out the relative pronouns in the following sentences, name the antecedent of each, and tell the principal and the subordinate clause in each sentence:

(1) He that is strong is not always brave.

(2) A book is a friend whose face never changes.

(3) Learn the meaning of every new word which you hear.

(4) The boy whose manners you liked is my brother.

(5) The water, which was very clear, gently lapped the shore.

(6) I know that man whom you spoke to.

(7) We played a new game, the name of which I forgot.

(8) At the corner I met a policeman, who went with me.

(9) He whom thou lovest is sick.

(10) She recommended a book the name of which I had never heard.

~~a.~~ *b.* Change the following simple sentences into complex sentences by changing the italic words or phrases into subordinate clauses, each containing a relative pronoun :

(1) Lida has a *walking* doll.

(2) We should notice carefully every *new* word.

(3) An officer *bearing a flag of truce* approached from the enemy's line.

(4) The man *with the hoe* is as necessary in war as the man *with the gun*.

(5) We have been reading about Ulysses, *a Greek hero*.

XIII. MAKING COMPLEX SENTENCES

Ex. 1 a. To each of the following statements join a subordinate clause by answering the question following each :

(1) I gave the book to the boy. (Which boy ?)

(2) I feel happy. (When ?)

(3) I found my knife. (Where ?)

(4) The music will cease. (How ?)

(5) The tree died. (Why ?)

What kind of sentences have you made ? What connectives have you used ?

b. To each of the following subordinate clauses supply a principal clause. You must decide in each case whether the principal clause should precede or follow the subordinate clause.

- (1) *Unless* you are more careful
- (2) *Although* it was raining hard
- (3) *If* you will help me
- (4) *Lest* I forget the place
- (5) *That* I may be sure of promotion
- (6) *As* I was walking down the street
- (7) *Before* you came in
- (8) *Since* it is impossible for me to go
- (9) *Until* the sun sets
- (10) *How* he might succeed

What kind of sentences have you made? What is the principal clause of each?

c. Combine the following groups of statements into complex sentences. Think of the relation in which you wish the clauses to stand to each other, — which to be subordinate and which principal; then choose the connecting word necessary to express this relation. Be careful not to make compound sentences.

- (1) It rained. We stayed at home.
- (2) It stopped raining. The sun came out.
- (3) The birds sing. Spring is here.
- (4) I am happy. The robins have come back.
- (5) Our school won the prize. It has the largest building.

- (6) The soldier is a patriot. He died for his country.
- (7) The senator is a patriot. He loves his country.
- (8) I love the modest violet. It grows in the wood.

Make as many different sentences from each group as possible. From the next to the last group you might make these :

The senator who loves his country is a patriot.

The senator is a patriot because he loves his country.

When he loves his country, the senator is a patriot.

If he loves his country, the senator is a patriot.

Since he loves his country, the senator is a patriot.

According as he loves his country, the senator is a patriot.

oral.
d. Read the following paragraph carefully ; then decide which sentences are simple, which are complex, and which are compound :

“(1) As I drew near the house a strange disturbance took possession of my mind. (2) I stopped. (3) There was nothing to be heard. (4) There was not a breath of air to move the leaves. (5) ‘What ails me?’ I thought. (6) For ten years I had been coming home in this way, and never until now had I known the slightest uneasiness. (7) I was not afraid. (8) I had never been afraid at night. (9) The sight of a robber would have excited my wrath, and I should not have hesitated to try conclusions with him. (10) Besides, I was armed. (11) I had my revolver with me. (12) I did not lay hand to it, however, for I wished to resist that influence of dread that was gathering within me.”

XIV. TRUE AND ACCURATE SENTENCES

If you are truthful, you never say a thing is black when you know it is white. No more should you say, "I came home *when* it rained," if you mean, "I came home *because* it rained." Whatever the expression of your thought requires — whether simple sentences, simple sentences with compound parts, compound sentences, or complex sentences — that you should use. It is the thought to be expressed to which you should give first attention; as you determine that, you will determine naturally the kind of sentences that are best to use.

In speaking or writing, we should fit sentences to our thought so as to express it truly and accurately.

Here are six simple thoughts :

- (1) It was early morning.
- I was tired.
- I went into the house.
- I lay down on the lounge.
- I read a book.
- I went to sleep.

Let us look at a few of the many ways in which these thoughts may be connected and expressed :

- (2) It was early morning. I was tired. I went into the house. I lay down on the lounge. I read a book. I went to sleep.

What kind of sentences are these? What is the subject, and what the predicate of each? How uninteresting they are! This is not only because they are so short, but also because there is little connection between them, and that little connection is not expressed, but must be inferred.

(3) It was early morning. I was tired and I went into the house. Before I lay down on the lounge, I read a book. I went to sleep.

How many sentences here? What kind of sentence is each? What clauses are independent? What clauses are subordinate?

(4) As it was early morning, I was tired. I went into the house and lay down on the lounge. Before I went to sleep I read a book.

How many sentences here? What kind is each? Which clauses are independent and which subordinate? Is the connection well expressed?

(5) It was early morning, when I was tired and went into the house. I read a book, lay down on the lounge, and went to sleep.

How many sentences? What kind is each? Which clauses are independent, which subordinate?

(6) Although it was early morning, I was tired and went into the house, where I lay down on the lounge and read a book until I went to sleep.

How many sentences here? How many clauses? Which are principal, which subordinate?

If you compare the above five ways — (2), (3), (4), (5), and (6) — of connecting and expressing the six simple thoughts given under (1), you will see how much the five different ways differ in meaning; you will be impressed with the importance of care in the use of conjunctions. The same thought is expressed as a simple sentence, a principal clause, and a subordinate clause. For example, follow through the first thought — *It was early morning*. In (2) and (3) it is expressed as a simple sentence, and stated merely as a fact that has no direct connection apparently with what follows; in (5) it is a principal clause; in (4) and (6) it is a subordinate clause, with significance in one case quite opposed to that in the other. Which combination is true and accurate?

XV. PLEASING SENTENCES

When there are several ways of expressing the same thoughts with equal truth and accuracy, we should choose the most pleasing.

a. Compare the following ways of expressing the same thoughts:

- (1) The rain ceased. The clouds broke. The sun shone. A gorgeous rainbow appeared in the eastern sky.

- (2) The rain ceased, the clouds broke, the sun shone, and a gorgeous rainbow appeared in the eastern sky.
- (3) As the rain ceased, the clouds broke, the sun shone, and a gorgeous rainbow appeared in the eastern sky.

Is there any essential difference in the thought expressed in (1) and (2)? Which of the two forms of expression do you prefer? What kind of sentence is (3)? This sentence expresses the same thought as (1) and (2), only the ceasing of the rain is made subordinate, to tell *when* the clouds broke, the sun shone, and the rainbow appeared, and to bring these occurrences into prominence. Which of the three combinations, (1), (2), or (3), do you prefer? Why?

b. Express each of the following groups of thoughts in a single complex or compound sentence. Before doing this, ask yourself in each case whether the ideas expressed are of equal importance, or whether one should be made subordinate to the other.

(1) Sin has many tools. One handle fits them all.
A lie is that handle.

(2) You remember the story of the tender-hearted man. He placed a frozen viper in his bosom. He was stung by it when it thawed.

(3) I should be glad to go. I have another engagement.

(4) Rip Van Winkle approached the village. He met a number of people.

(5) The sunshine kissed the flowers. The winds caressed them.

(6) The passengers held their breath in terror. They saw the iceberg bearing down upon them.

(7) He rode all unarmed. He rode all alone.

(8) The bushes rustled a little in the thicket. A great gray wolf leaped forth.

(9) He stood looking longingly at the food. He dared not touch it.

(10) The journey was very pleasant. I remember it well.

(11) The sun shone on the trees. Every dewdrop sparkled like a diamond.



XVI. SENTENCES TO BE REWRITTEN

You have learned three ways of combining short statements into longer ones, as follows:

(1) Making simple sentences with compound parts.

(2) Making compound sentences.

(3) Making complex sentences.

As you write your first draft, you may not be able to give close attention to sentence structure; hence you should study carefully what you have written to see what improvements you can make in it. Probably you will find that some short sentences ought to be combined in some one of

the three ways indicated above; and you may find that some long sentences should be broken up into two or more.

If in the margin of a composition read by your teacher, you find *Sent.* written, you may understand this to mean that the structure of the sentence or sentences opposite is not good; rewrite.

Read the following, noting where *Sent.* is written in the margin. In each case, *Sent.* refers to the sentences opposite and included within the parenthesis (). Rewrite these sentences, combining them in what you think is the best way.

(There was once a little princess. Her father was king over a great country. The country was full of mountains. It was full of valleys.) His palace was built upon one of the mountains. The princess, whose name was Irene, was born there. *Sent.*

(Her mother was not strong. The princess was sent, soon after her birth, to be brought up by country people. She was brought up in a large house.) This house which was half castle, half farmhouse, stood on the side of another mountain, about halfway between its base and its summit. *Sent.*

The princess was a sweet little creature. (Her face was fair. It was pretty.) *Sent.*

(The ceiling of her nursery was blue with stars in it. The stars were like the real stars. They were as like the real stars as a painter could make them.) *Sent.*

CHAPTER TWELVE

NARRATION

I. MEANING OF NARRATION

TELLING what has happened is *narration*.

The purpose of narration is to give an interesting account of an event or a series of events.

A narrative may be true or imaginary; it may recount what really has happened, or it may recount what the author imagines to have happened.

A written account of the life of an individual is called a **biography**; if this account is written by the individual himself, it is called an **autobiography**.*

A narrative of events with the purpose of explaining is called **history**. A brief account of a single incident is called an **anecdote**.

Narratives that grow out of some one's imagination are called **fiction**.

Story is a general term applied to all kinds of narrative.

Narrative in order to be good must be *clear*;

* "Auto" means "self"; compare *automobile*, *automatic*, *autograph*. Look these words up in the dictionary.

it must be *forceful*; it must *move* from beginning to end; it must arouse *interest* at the beginning and sustain it to the end. To understand what these four characteristics really are, and to learn how to put them into your narratives, will require much study and practice.

II. MAKING A NARRATIVE CLEAR

a. Let us study the following four ways of telling a story :

(1) A hunter took aim at an eagle and hit him in the heart. The eagle fell to the ground dead. As he turned his head and saw that the arrow was winged with one of his own feathers, he said, "How much sharper are the wounds made by weapons which we ourselves have supplied!"

How could the eagle turn his head, see, and speak after he had fallen to the ground, dead? He might have done these things after he was hit by the arrow, and before he died. The story lacks clearness because the events are *not related in proper order*.

Events should be told in the order of time.

(2) A hunter took aim at an eagle and hit him in the heart. As the eagle fell to the ground in the agonies of death, he exclaimed, "How much sharper are the wounds made by weapons which we have ourselves supplied!"

The events of the story are now related in proper order, yet the story is not clear. The eagle's exclamation has no meaning, no point. There is nothing in the story to indicate that the eagle had supplied the weapon; indeed, the weapon itself is not even mentioned. *Important facts have been omitted.*

To make a narrative clear, all important facts must be given.

(3) A hunter, whose name was John, once took aim at an eagle and hit him in the heart. The hunter was not usually a good shot, but this time he happened to hit the mark. As the eagle turned his head in the agonies of death, he saw that the arrow was winged with one of his own feathers. It was a large gray, white, and black feather such as Indians wear in their war bonnets. "How much sharper," said he, "are the wounds made by the weapons which we have ourselves supplied!"

The events are now given in proper order and nothing of importance is omitted; still the story lacks clearness. Why? Because too much is told; facts are brought in that are of no importance in this story. The meaning of the story depends not at all upon the name of the hunter, the fact that he was "not usually a good shot," or the size and color of the feather, which are irrelevant; that is, they do not relate to the

point. *Irrelevant statements only interrupt.* They distract the attention of the reader from the significant fact of the story — the shooting of the eagle with an arrow winged with one of his own feathers.

To secure clearness, irrelevant facts should be omitted.

(4) A hunter took aim at an eagle and hit him in the heart. As the eagle turned his head in the agonies of death, he saw that the arrow was winged with one of his own feathers. "How much sharper," said he, "are the wounds made by weapons which we ourselves have supplied!"

Now the story is clear: the events are told in proper order; nothing essential is omitted; nothing unnecessary is brought in.

III. STORY OF A PERSONAL EXPERIENCE

Tell the story of a personal experience, using as a title one of the subjects given below, or any other that you choose. Aim especially to make your narrative clear. This means that you must —

Tell the events in proper order;

Tell all the facts necessary to clear understanding;

Tell no irrelevant facts.

(1) What I Did the First Day I Went to School.

(2) My First Sunday in Church.

(3) The Family Joke about Me.

- (4) An Accident that Befell Me.
- (5) The Time I Fooled Father.
- (6) The Time Father Fooled Me.
- (7) My First Visit to the Barber.
- (8) My First Visit to the Dentist.
- (9) My Worst Fall.
- (10) When I Ran Away.
- (11) My First Jack-o-lantern.
- (12) An Amazing Occurrence I Saw.
- (13) What Happened when I Took Home my
Monthly Report.
- (14) The Day I Tore my Clothes.
- (15) When I Lost my Dog.
- (16) My First Circus.
- (17) The Time I Didn't Run for Fun.
- (18) The Time I was Really Hungry.
- (19) The Time I was Frightened.
- (20) When I Nearly Lied.

IV. MAKING A NARRATIVE FORCEFUL

Compare the following accounts of the transfer of New Orleans from French to American control after the Louisiana Purchase.

(1) The French flag was flying from the flagstaff. Some one shot off a cannon ; then the French flag was hauled down while the American flag was raised. As the two flags met about halfway up the flagstaff, the people that were handling the flag ropes stopped for a minute. Then the cannon was fired again, whereupon the French flag was hauled to the ground, and the American flag raised to the top of the staff.

In the above account the events are given in the right order, nothing of importance seems to be omitted, and nothing irrelevant included; the narrative is clear, but — compare the following account of the same incident.

(2) A salute from the cannon! The Tri-color of France flutters for a moment proudly at the top of the flagstaff, then slowly, slowly sinks toward the ground. Slowly, slowly a new flag climbs the staff. Halfway up the old and the new meet. For a moment they mingle in the breeze. Another salute from the cannon! The flags part. Down, down sinks the Tri-color; up, up mounts the new emblem until it reaches the mast-head — then, lovingly unfurled by a proud breeze, the Star-spangled banner waves gloriously over all.

This second account uses the same essential facts as the first, and, with the exception of the first two statements, presents them in the same order. Yet how much more effective is the second account! It is not merely clear, — as clear as the first — it is *forceful*; it makes the reader *feel*, as well as see, the events. How did the author of the second account add force to clearness?

Compare the opening sentences of the two accounts.

The French flag was flying from the flagstaff.
What of it? Isn't that a common and proper place for any flag to fly? The statement is so

commonplace that it fails to arouse our interest. It does not make us want to read on to find out why the flag was flying there, or what happened.

A salute from the cannon!

This short exclamatory sentence — almost as abrupt as the cannon shot itself — stirs keen interest at once. The salute of a cannon is *unusual*, given on unusual occasions. What does this salute mean? We are curious to find out, so we read on eagerly.

Compare the body of the two accounts. The first makes us see merely two flags as some people pull one up and the other down the same flag-staff; then the stopping of the flags halfway, while the cannon is fired again; it makes us *feel* nothing. The second account presents two flags that seem to feel, that seem to act: at the salute of the cannon, the one flutters proudly, then sinks slowly, while the other climbs; they meet, like friends; at the second cannon shot, they part; the one sinks and the other mounts until it reaches the masthead; there is no suggestion of the ropes, which only distract our attention from the sentiment of the occasion. The flags hold our interest. We sympathize with the Tri-color, that had long fluttered proudly at the top

of the flagstaff, as it slowly sinks; we feel with the "new flag" as it slowly climbs the staff to take the place of the old. But how much deeper is our feeling as we realize that we are witnessing a drama, not of two personified flags merely, but rather of the two great nations that they symbolize!

Compare the endings of the two accounts.

. . . the French flag was hauled to the ground, and the American flag raised to the top of the staff.

A most matter-of-fact statement; no *climax*, scarcely more than a repetition of what has already been told in the opening sentences.

Down, down sinks the Tri-color; up, up mounts the new emblem until it reaches the masthead — then, lovingly unfurled by a proud breeze, the Star-spangled banner waves gloriously over all.

Here is climax; here is culmination of interest kept in suspense until the very end!

Worthy of note are the contrasting ideas, most of them expressed by antonyms, and even the punctuation that the writer of the second account uses to give his narrative force. Find five pairs of antonyms; also two different marks of punctuation that help to make the account forceful.

To be forceful, a narrative should make the reader *feel* as well as *see* the events.

V. A NARRATIVE FROM HISTORY

Write a short narrative, clear and forceful, on a subject suggested by one of the paragraphs given below.

Tell the events in proper order.

Omit nothing essential.

Introduce nothing unnecessary.

Make the opening sentence interesting.

Make the story alive; make it move from beginning to end.

End the story with a clear-cut, satisfying climax.

Remember that the production of these effects is greatly aided by —

Contrasting ideas.

Antonyms.

Expressive punctuation.

(1) The British army advanced to undertake the siege of Lille, in 1708. The French in retiring across the river drew up the long drawbridge. A colonel of a British regiment offered a purse of gold to the man who succeeded in cutting the chains of the bridge and allowing it to drop. Many tried but all were killed by the enemy. At last Sergeant Littler volunteered. He succeeded but received two wounds. When offered the money he refused it, saying, "Sir, I don't want the money. I made the attempt for the honor of the regiment." For his valor he received a commission.

How can you give force to the sentence, "many tried but all were killed by the enemy"? Remember that force arouses feeling; how can you make your readers feel? How were the men killed? Where were the enemy? What words might be used to describe them — *wary, watchful, vigilant*?

How did Sergeant Littler succeed? Can you see him swimming the river? Do you see him severing the chains with terrific blows of his ax? Do you see him fall wounded as the drawbridge quivers, then drops to form a passage for the regiment? If you can see all this clearly, make your readers see it also.

What did the colonel say when he offered the purse? When he promised the sergeant a commission?

(2) Sir Richard Grenville, with one small ship, fought fifty-three Spanish ships. All night the battle raged. Many of the Spanish ships were destroyed. Sir Richard was wounded and his men surrendered. The Spanish officers praised him for his bravery, but he answered, "I have fought for my Queen and Faith. I have only done my duty. With a joyful spirit I die."

(3) At the sacking of the Summer Palace, Peking, in 1860, by the British and French troops, an enormous amount of booty was secured. After the war a British officer was talking over the affair with a Chinese official. The Chinaman expressed surprise that the

troops had left the lions at the entrance gates. The officer replied that there was no time to carry off such heavy pieces of brass. To his surprise he learned from the Chinaman that the lions were of solid gold.

Beginning with the Chinaman's expression of surprise that the lions were left, give the conversation between the two men. How did the officer feel when he learned that he had left a fortune behind because he did not know brass from gold? Bring out his feeling forcibly in your story.

(4) Sir Philip Sidney and the Wounded Soldier.

(5) The Death of Nathan Hale.

(6) The Capture of Quebec and the Last Moments of Montcalm and Wolfe.

(7) How Ethan Allen Took Fort Ticonderoga.

If none of the above suggestions appeals to you, select some other striking, dramatic event from history and write an account of it.

VI. THE USE OF DIRECT QUOTATIONS IN NARRATION

Direct quotation often helps to make a narrative clear and forcible.

The two following stories illustrate this.

(a) The Escape of the Douglas

(1) By a very clever ruse the Earl of Douglas escaped after the battle of Poitiers. (2) Among his

fellow captives was Sir William Ramsay, who instantly realized how much Douglas's escape would mean to the Scottish army. (3) In the same moment a brilliant idea occurred to him. (4) Striding up to Douglas with every appearance of indignant anger, he began to cuff him soundly, and addressing him as his own servant, asked him if he had murdered his master and left him on the field, and why he was wearing his master's armor. (5) A French officer who stood near by asked what he meant by so addressing a nobleman of rank, held for ransom. (6) Whereupon Sir William burst into a loud laugh and said that he was but a servant wearing his master's armor and that forty shillings was ransom enough for such as he. (7) He then ordered him to go and search for his master's body. (8) And Douglas, with all the crestfallen air of a detected impostor, slunk off — to freedom.

Is the meaning in the above story always clear? To whom does each pronoun in sentences (4), (6), and (7) refer? Has the story force? Does it stir your feelings? Do you read it easily or with difficulty?

(b) The Escape of the Douglas

By a very clever ruse, the Earl of Douglas escaped after the battle of Poitiers. Among his fellow captives was Sir William Ramsay, who instantly realized how much the Douglas's escape would mean to the Scottish army. In the same moment a brilliant idea occurred to him. Striding up to Douglas with every appearance of indignant anger, he began to cuff him soundly, exclaiming, "How comes it, varlet, that you

are wearing your master's armor? Perchance you have murdered him, wretch, and left his body on the field!"

A French officer, who stood near, interposed, saying, "What mean ye by beating and thus addressing a Scottish nobleman, held for ransom?"

Sir William burst into scornful laughter. "Nobleman, indeed!" he cried. "A scoundrelly lackey who has stolen his dead master's armor! I know the rascal. Forty shillings is ransom enough for such as he! Off you go, knave, and search for your master's body!" And Douglas, with all the crestfallen air of a detected impostor, slunk off — to freedom.

In this second version of the story, is the meaning clear? Is there any confusion arising from the use of pronouns? Can you see the event more clearly?

What change did the use of the direct quotation make in the paragraphing of the story? Why?

How does the writer arouse interest at the very beginning of the story? What is the topic sentence? Why?

As the story unfolds, your interest, aroused in the first sentence, is sustained; and your curiosity to learn how Douglas will escape is excited. While you may guess near the beginning how it is going to turn out, your curiosity is not entirely satisfied by the writer until the very end.

Has this story a good ending? Repeat the words *slunk off — to freedom*; see and feel the contrast. Picture Douglas; in what attitude do you see him in the two words before the dash? In the two after the dash? Why is the dash used? *

VII. A NARRATIVE WITH DIRECT QUOTATIONS

a. Rewrite the following story, using direct quotations. Choose your words carefully to express just what you wish the reader to feel and understand. Paragraph your story correctly. End with a strong climax.

Generalship

Not every man can draw an inference. Two men see the same fact; one man draws from it another fact, the other man draws nothing. The Duke of Wellington could draw an inference.

One day while the Duke was fox-hunting, the hounds, on reaching the bank of a small river, lost the scent. The master of the hounds apologized to the Duke, saying he was afraid the fun was over as the dogs could not pick up the scent. The Duke replied that he believed the fox had crossed to the other side of the river. The master of the hounds said that this could hardly be as a fox hates water. The Duke agreed, but suggested that the fox had crossed by a

* See p. 434.

bridge. The master of the hounds said he did not believe there was a bridge anywhere in the neighborhood. The Duke acknowledged that he had never been in that part of the country before, but said he would wager a trifle that there was a bridge within a mile of the place where they stood.

The two men, followed by the rest of the hunters, pushed on, and less than a mile off came upon a rudely constructed bridge. The dogs crossed it, took up the scent, and ran down the fox.

One of the hunters, who had overheard the talk about a bridge, asked the Duke how, if he was not familiar with that part of the country, he came to guess that there was a bridge in the neighborhood. The Duke said that he had seen three or four cottages clustered together on each bank of the river, and inferred that the people living in them would be tempted by their social feelings to contrive some means of visiting each other.

An admiring hearer exclaimed that the Duke's inference was correct. Whereupon a second hunter replied that it was the Duke's power to draw correct inferences that made him the greatest general of his time.

How does the first paragraph arouse your interest and prepare you for the story that follows?

What sentence in the first paragraph expresses the difference between the master of the hunt and the Duke?

Which sentence prepares you to expect the Duke to make a correct inference?

In rewriting the story, use the exact words you

think every speaker might use. Who is the most commanding person in the story? Show it in the conversation you put into his mouth. Who is the most humble character? In addressing the Duke, the others will say, "your Grace."

What makes the climax of the story — the Duke's inference regarding the bridge or his inference in greater matters? Bring this out in your story.

When you have finished, read the story in the book once more. Then read yours. If yours is not more easily understood, if it does not make one feel as well as see the events in the story, it is not well done.

b. Write the story of a personal experience containing conversation. Your story may be an account of something that happened to you, to a friend, or to somebody you know or of whom you have heard. Make it clear, interesting, easily read, forceful. Think each sentence through before writing the first word of it. Select your words with care.

VIII. MAKING THE STORY MOVE

Every story should move forward from beginning to end without interruption; it may move rapidly or slowly, but it must move.

Movement requires clearness, the presentation of events in proper order, telling everything necessary, and omitting everything unnecessary; but even this does not insure rapidity of movement.

To learn how to produce rapid movement in a story, let us study and compare the means used by some successful writers.

The Race for the Silver Skates

The boys form in a line.

Mynheer van Gleck drops the handkerchief, this time. The buglers give a vigorous blast.

The boys have started.

Halfway already. Did you ever see the like!

Three hundred legs flashing by in an instant. But there are only twenty boys. No matter: there are hundreds of legs I am sure. Where are they now? There is such a noise, one gets bewildered. What are the people laughing at? Oh! at that fat boy in the rear. See him go! See him! He'll be down in an instant: no, he won't. I wonder if he knows he is all alone; the other boys are nearly at the boundary-line. Yes, he knows it. He stops. He wipes his hot face. He takes off his cap, and looks about him. Better to give up with a good grace. He has made a hundred friends by that hearty, astonished laugh. Good Jacob Peet!

The fine fellow is already among the spectators gazing as eagerly as the rest.

A cloud of feathery ice flies from the heels of the skaters as they "bring to," and turn at the flagstuffs.

Something black is coming now, one of the boys : it is all we know. Now they come nearer : we can see the red cap. There's Ben, there's Peter, there's Hans!

Hans is ahead. Young Madame van Gend almost crushes the flowers in her hands : she had been quite sure that Peter would be first. Carl Schummel is next, then Ben, and the youth with the red cap. The others are pressing close. A tall figure darts from among them. He passes the red cap, he passes Ben, then Carl. Now it is even race between him and Hans. Madame van Gend catches her breath.

It is Peter! He is ahead! Hans shoots past him. Hilda's eyes fill with tears : Peter *must* beat. Annie's eyes flash proudly. Gretel gazes with clasped hands: four strokes more will take her brother to the columns.

He is there! Yes ; but so was young Schummel just a second before. At the last instant, Carl, gathering his powers, had whizzed between them, and passed the goal.*

—MARY MAPES DODGE

The feeling that the reading of this selection produces — haste, speed, excitement, intense rivalry to reach the goal — is aroused chiefly by the extreme brevity of paragraphs, sentences, and words, and the frequent abrupt changes of thought. The effect of this brevity is enhanced by the punctuation, — the frequent use of the exclamation point, and the substitution of the colon for the period.

* From *Hans Brinker*, published by Charles Scribner's Sons.

(1) None of the eleven paragraphs is long. How many of them consist of a single sentence? of two sentences? Note the abrupt and often complete change of thought, of picture, from paragraph to paragraph.

(2) There is not a single long sentence even though some of them are compound. How many such sentences are there? Note in how many cases the thought, or picture, following the colon is quite different from that preceding it. The rapidity with which one thought, or picture, is made to follow another produces the feeling of rapid movement.

Most of the sentences are decidedly short; there are several of two and three words only. How many are there of six words or less? Several sentences are shortened by the omission of words necessary to make them grammatically complete, like the first sentence of the fourth paragraph — *Halfway already*. What words must be understood in this sentence? What other sentences are similarly shortened?

How many exclamatory sentences? What is their effect on the feeling of the reader? Note also the similar effect of the question sentences in the fifth paragraph.

(3) The story is remarkable for the brevity of

the words, especially the number of one syllable words. How many sentences, like the first, contain only words of one syllable? How many sentences contain not more than one word of two or more syllables? How many words in the whole selection of more than two syllables?

Like the sentences, words are in several cases abbreviated. How many such cases are there? What mark of punctuation indicates the omission of letters?

(4) The author does not depend much upon the meaning of words to produce the effect of rapid movement. Two words in the first sentence of the fifth paragraph, *flashing* and *instant*, suggest quickness of action. What other words make similar suggestion?

You will want to read the whole story of the boys' race; this selection is only one scene. You will find it all in *Hans Brinker or The Silver Skates*.

IX. STUDYING NARRATIVES FOR MOVEMENT

- a. "Good speed!" cried the watch, as the gatebolts undrew;
"Speed!" echoed the wall to us galloping through;

Behind shut the postern; the lights sank to rest,
And into the midnight we galloped abreast.

Then I cast loose my buffcoat, each holster let
fall,

Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse with-
out peer;

Clapped my hands, laughed and sang, any noise,
bad or good,

Till at length into Aix Roland galloped and stood.

— BROWNING

The first four lines of the above selection tell of the beginning of a race, the remaining lines, of the end. Compare the impression you get of this race with that of the boys' race on skates. Which is the more vivid? Is this race written in the present or the past tense?

Are the sentences and words generally long or short compared with those used to picture the boys' race? There is here an excellent example of rapidity of movement produced by the use of the compound predicate. See p. 45. How many and what are the verbs forming the compound predicate of the subject pronoun *I* in the fifth line?

b. "It's an affair of life and death," says he;
"take me on a few miles. I can trust you. I've

done a thing — God knows I never intended to —
but the man is dead. I must fly from Holland.”

— MARY MAPES DODGE

Was the speaker in the above quotation in a hurry? How does the writer show this? What other feeling beside that of haste is shown?

- c. Journeyed westward, westward,
Left the fleetest deer behind him,
Left the antelope and bison,
Passed the mountains of the Prairie,
Passed the land of Crows and Foxes,
Passed the dwellings of the Blackfeet,
Came unto the Rocky Mountains,
To the kingdom of the West-wind.

— LONGFELLOW

The first line of the above stanza, telling of the journey of Hiawatha from Lake Superior to the Rocky Mountains, gives the impression of long continued movement; the idea of the word *journeyed* is emphasized by repeating the word, *westward, westward*. The second and third lines give speed to the movement. How? The four following lines intensify the idea of high speed, long continued, by enumerating points far apart that were successively “passed.” The Indian tribes “passed” were widely separated; between their respective broad domains stretched neutral ground. Why? The covering of such distances

suggests the progress of Jack-the-Giant-Killer's seven league boots.

What effect has the repetition of the words *left* and *passed*?

X. A NARRATIVE WITH MOVEMENT

a. Taking one of the following subjects, or any subject of your own, write a story in which the movement is rapid. To this end employ any or all of the means employed in the selections just studied.

Excite keen interest with the first sentence.

Make short paragraphs.

Make short sentences.

Use short words.

Use words expressive of action and speed.

Use marks of punctuation — the exclamation point, the dash, perhaps the colon — denoting excitement or change.

Convey the idea of movement and speed through the thoughts expressed.

Lead your story to a climax.

(1) A Race. (This may be a foot-race, or a race with horses, automobiles, boats, airships.)

(2) A Chase. (By an animal, an angry person, a policeman.)

(3) A Close Game. (Perhaps the last inning of a ball game ; kicking a goal ; making a winning point.)

(4) A Contest. (Spelling, swimming, wrestling.)

(5) A Fire. (In a factory, school, home, stable, garage, power mill.)

(6) An Escape. (From a cell, an upper story, a person, or an animal.)

XI. HOLDING INTEREST THROUGH SUSPENSE

One way to hold the interest of the reader is to tell the story in such a way as to arouse a feeling of suspense, of expectation.

Suspense, aroused at the beginning, kept alive and intensified to the end, is satisfied in the climax. The latter must be worthy the feeling, else disappointment rather than satisfaction will result.

a. The following selection illustrates the holding of interest through suspense.

Mrs. Swinton had in her composition a strong vein of the superstitious, and was pleased, among other fancies, to read alone in her chamber by a taper fixed in a candlestick which had been formed of a human skull. One night this strange piece of furniture acquired suddenly the power of locomotion. It rolled about on the mantelpiece in wild circles; then fairly leaped to the floor. Here it continued to roll in the most weird manner in ever widening circles until the light was extinguished. Still in the sudden darkness it could be heard knocking against the furniture. Mrs. Swinton calmly proceeded to the adjoining room for another light, and had the satisfaction to penetrate the mystery on the spot. Rats abounded

in the ancient dwelling that she inhabited, and one of these had taken up his quarters in her favorite candlestick.

— SCOTT (*Adapted*)

The explanation of the mystery is first revealed in the closing sentence.

Scott might have played upon the feelings of mystery and superstition much more than he did. Let us try it. How can we make the movements of the skull more mysterious and weird? How did it begin its movements? Was there any change in the light — did it sputter or burn blue?

What sound accompanied its fall to the floor and the extinguishing of the light? Was this followed by a dead silence? Had a cricket been singing on the hearth? Did it stop suddenly? How did this silence fit in with the black darkness of the room? When the skull began its movements again, did it move towards Mrs. Swinton?

b. Rewrite the story, making it as ghostly as you can.

XII. A NARRATIVE WITH SUSPENSE

a. Using one of the following outlines or titles, write a story in which the reader's curiosity is aroused at the beginning and not satisfied until

the very end. You must not let his curiosity flag for a moment, or he may not read your story through.

(1) A Narrow Escape

TIME — a few days before the Battle of the Brandywine.
AUTHOR — an officer in the British army.

He saw an American officer ride within a hundred yards of the British line, and called to him. The American officer stopped for a moment, looked calmly at the British officer, and rode on. The British officer again drew his attention and made signs to him to stop, but he slowly cantered away. He was so near that the British officer could easily have lodged a dozen balls in him before he was beyond reach. The British officer said it was not pleasant to fire at the back of an unoffending individual, who was doing his duty so coolly; so he lowered his rifle. Later the British officer learned that the American officer was George Washington.

Near the beginning of your story say something that will let the reader know that the American officer was a man of importance, but give no hint that it was the commander-in-chief. Emphasize the coolness of the American officer, who scorned alike to surrender or to run from one man; emphasize also the chivalry of the British officer who refused to shoot a brave man in the back.

Make the ending as you please, only make it dramatic — a striking climax. How did Major

Ferguson, the British officer, learn that the American officer was George Washington — did he next see him surrounded by his officers, or at the head of his army at Yorktown, or as President of the United States? Your story may well end with the name, *George Washington*.

You may write the story in the first person as if you were Major Ferguson, or you may write it as an onlooker.

(2) The River Demon

One day in 1817 the people of St. Louis were startled by a horrible noise from the river. It sounded like “ten thousand eagles shrieking,” or like “the angry cries of a demon,” said one superstitious onlooker. The Indians drew back in terror lest the monster climb the bank. The slaves threw themselves on the ground and wailed and prayed. The whites rushed down to the waterside and with loud hurrahs welcomed the *General Pike*, the first steamboat that ever came up to St. Louis.

Picture the Indians, and the slaves. Who likened the whistle to “ten thousand eagles shrieking”? Who likened it to “the angry cries of a demon”?

(3) The First Sight of a Locomotive.

Did some one think it a dragon with fiery breath, and iron hide, and demon voice? Who

— a child who had read many fairy tales of dragons ?

(4) The First Sight of an Automobile.

What did it suggest to an onlooker ?

(5) The First Sight of an Airship.

What did some person think it was ?

What might the chickens think it was ?

7

XIII. STUDYING A NARRATIVE POEM

The Song of the Camp

- (1) "Give us a song!" the soldiers cried,
The outer trenches guarding,
When the heated guns of the camps allied
Grew weary of bombarding.
- (2) The dark Redan, in silent scoff,
Lay, grim and threatening, under;
And the tawny mound of the Malakoff
No longer belched its thunder.
- (3) There was a pause. A guardsman said,
"We storm the forts tomorrow;
Sing while we may, another day
Will bring enough of sorrow."
- (4) They lay along the battery's side,
Below the smoking cannon:
Brave hearts from Severn, and from Clyde,
And from the banks of Shannon.

- (5) They sang of love, and not of fame ;
 Forgot was Britain's glory ;
 Each heart recalled a different name,
 But all sang, " Annie Laurie."
- (6) Voice after voice caught up the song,
 Until its tender passion
 Rose like an anthem, rich and strong, —
 Their battle-eve confession.
- (7) Dear girl, her name he dared not speak,
 But, as the song grew louder,
 Something upon the soldier's cheek
 Washed off the stains of powder.
- (8) Beyond the darkening ocean burned
 The bloody sunset's embers,
 While the Crimean valleys learned
 How English love remembers.
- (9) And once again a fire of hell
 Rained on the Russian quarters,
 With scream of shot, and burst of shell,
 And bellowing of the mortars!
- (10) And Irish Nora's eyes are dim
 For a singer, dumb and gory;
 And English Mary mourns for him
 Who sang of " Annie Laurie."
- (11) Sleep, soldiers! still in honored rest
 Your truth and valor wearing:
 The bravest are the tenderest, —
 The loving are the daring.

— BAYARD TAYLOR

The above poem tells the story of a soldiers' camp. The place is the Crimean Peninsula, Russia; the time is that of the Crimean War, 1854-56, when the British and their allies were fighting the Russians.

The opening words of the first stanza, "Give us a song!" introduce the story. The first four stanzas give the setting and the circumstances. The allied gunners had stopped their bombardment to give their cannon time to cool; the Redan, one of the strongest Russian forts, lay before them; the guns of the Russians on the Malakoff defenses were also silent. Note the vividness produced by personification: the guns "grew weary"; the dark Redan lay scoffing silently and threatening grimly; "the tawny mound of the Malakoff no longer belched" thunder.

They were Britons that "lay along the battery's side," English, Scotch, and Irish, but the author doesn't say this; he calls them "brave hearts" from Severn, Clyde, and Shannon, naming a river in each country from which the soldiers came. In which country is each of the rivers named? Do you like the author's way of telling who the soldiers are?

The soldiers did not begin to sing at once (third stanza). Why not? Did singing seem

out of place? Or couldn't they think of a song at once? Perhaps the thought expressed by the guardsman, that many of them might die the next day, suggested to some soldier the last lines of "Annie Laurie":

And for bonnie Annie Laurie
I'd lay me down and dee.

However it started, "voice after voice caught up the song."

What is meant by the last two lines of the fifth stanza?

Each heart recalled a different name,
But all sang, "Annie Laurie"?

What name did an Irish singer have in his mind? An English singer? (Tenth stanza.)

The battle is resumed (ninth stanza) — "a fire of hell." What effect has the strong contrast between the pictures and feelings of this stanza and those both of the preceding and the following stanzas?

Note how indirectly and how gently the tenth stanza tells of the soldiers' death. The last stanza pays tribute to their bravery and tenderness. What comparison does the author use? What words does he use to describe or suggest the firing of artillery?

XIV. A NARRATIVE WITH SENTIMENT

From one of the following outlines, write a story showing the power of some simple, familiar words to weave a spell that shall produce good:

a. A burglar stealthily entering a house, hears a mother in the next room, saying,

“This little pig went to market,” etc.

He hears the baby chuckle with glee. What memories does this recall to him? How does he act?

Do not tell the mere facts of your story; make the reader feel and act with the burglar.

b. How would the singing of “Home, Sweet Home” weave a spell for —

(1) Two opposing armies after a battle in which many men died in defense of their homes?

(2) A tramp passing by a happy home?

(3) A boy who has run away from home?

(4) A stranger in a far land?

c. An American hears “The Star-Spangled Banner” sung in a foreign land.

d. Two strangers in unusual circumstances — one begins to whistle the college song that belongs to both.

e. A stranger hears a mother tell a story that he had heard from his own mother in the far-off days of his own childhood.

f. The appeal of any verse from the Bible, a hymn, poem, word, or sign.

When you have finished, read your story through carefully and correct any errors in spelling, punctuation, sentence structure, and paragraphing.

Ask yourself these questions :

Is my story clear ? — can it be understood easily ?

Is it forcible ? — does it appeal to the feelings ?

Have I done my best to make it beautiful ?

XV. KEEPING A JOURNAL

One of the best ways of improving your writing is to keep a journal. You must make it worth while, or you will soon tire of it and give it up, as so many others have done. To make your journal worth while, you should record in it incidents of importance and of present interest to yourself, — incidents that you think will interest yourself or others in the future. You should make the record clear, forceful, and interesting. You should make it serious or amusing, as the incidents require. Such a journal grows increasingly valuable with time.

In a village in the East lives an old man of eighty. Since his twelfth year he has kept a journal. On cold nights in winter or on rainy days in summer, his grandchildren flock around him with the request, "Read us something from your book, Grandfather." And while he reads,

the children — yes, and some older folks, too — laugh in glee, or listen with great round eyes to the true stories of the days of long ago. Some day parts of this man's journals will be published, and the world will be the richer.

You must not think that only exceptional people can keep an interesting journal; any one who can write can do it. When Lewis and Clark made their famous journey into the Northwest, they encouraged every man in their company of brave explorers to keep a journal. Patrick Gass had probably less schooling than any other man in the party. He said that he had attended school but nineteen days in all his life; yet his journal was the first, and one of the best, accounts of the journey published. Why? He was a very keen observer, he knew how to select interesting facts and incidents, and he knew how to tell these in an interesting manner. You can do that, can you not? An old schoolmaster helped Gass in the final composition of his journal, but for this help he had to wait until he returned to the East. You have your book and your teacher to help you now at the first writing. Begin a journal to-day. Do not try to write a long story every day; try rather to make what you write interesting.

XVI. STORIES FROM SUGGESTIVE
BEGINNINGS

Select one of the following groups of suggestive sentences and use it as the beginning of a story. Make your story as clear, forcible, and interesting as you can :

(1) A company of men marched through the moonlit woods gayly as to a merrymaking, but withal silently as only woodsmen could. They jostled one another, found delight in holding down springy saplings and allowing them to spring back to switch the ears of the men coming behind. It was a picnic of big boys — which would be no picnic when they got down to business.

— FROM A MAGAZINE

Who were the men? Why were they silent? Where were they going? What happened when they arrived?

(2) “ You drive me away as if I were a homeless cur. Do I look like a thief? Do I look like a tramp? O lady, give me a chance! ”

Who spoke these words? To whom? Where? Did the lady grant the request? How? ^{in the end} With what results? ^{a baby}

(3) Softly and stealthily Charles Reed crept from his house, and with many a backward glance, made his way to his neighbor's door.

Why did he leave his house in such a manner? Why did he go to his neighbor's? Finish the story.

(4) Bright and pleasant was the sky, balmy the air, and beautiful the appearance of every object around.
— DICKENS

What happened — something to break the calm?

(5) There was a table set out under a tree in front of the house.
— CHARLES L. DODGSON

(6) I was interrupted by a voice which I took to be that of a child, which complained it could not get out. I looked up and down the passage, and seeing neither man, woman, nor child, I went out without further attention.

On my return back through the passage, I heard the same words repeated twice over, "I can't get out! I can't get out!"
— STERNE

To whom did the voice belong? Where was the speaker? What did I do? With what result?

XVII. WRITING MYTHS FROM SUGGESTIVE OUTLINES

a. Some of the most beautiful stories, as well as some of the oldest, are myths. Almost every race and nation has its myths. The simplest myths are the nature myths, — myths in which either rewards or punishments are made the basis

of fanciful explanations of the origin of things. Thus there are myths telling how, as a punishment, the raven and the crow were made black, how the owl became blind in daytime, how the rabbit lost his tail; while other myths tell how, as a reward, the robin received his red breast, the kingbird his golden feathers, the rabbit his long ears.

To write a good nature myth, we must be close observers. We must notice how one flower, leaf, bird, animal, or tree differs from others, and imagine how that difference may have come about. We may call upon any agency to help us — the old gods, the fairies, or Mother Nature herself. Suppose we are making flower myths. We first choose a flower that differs from others in some striking way, as for example, the Moccasin Flower, so named because of its supposed resemblance to an Indian moccasin. Now, for our myths. Perhaps this flower was at one time a moccasin. If so, to whom did it belong? How and why was it changed to a flower? Here are some myth plots explaining the origin of this flower.

(1) An Indian maiden, fleeing from a savage bear, lost her moccasin. After the young braves of the tribe had slain the bear, they looked in vain for the maiden's moccasin. All they ever found was a new flower that resembled it. This they called the Moccasin Flower.

(2) An Indian squaw went down to the river to draw water. On her return to the wigwam, she missed her little pappoose. Fearing that a bear had devoured him or a wolf carried him off, she rushed through the woods calling him. Suddenly in the grass before her, she spied a new flower shaped like her child's moccasin. Just the length of his short stride away, she saw another flower, and beyond more and more. "They are like my babe's moccasins; they mark his footprints. Manitou has sent them to show me the trail to follow," she cried. She followed the trail and found her child — safe.

(3) The Moccasin Flower is the state flower of Minnesota, in the land of the Dakotas. It was to this land, to the Falls of Minnehaha, that Hiawatha came seeking his bride. And very pretty and appropriate is the following myth of the Moccasin Flower.

The Land of the Dakotas felt sad as Hiawatha led the beautiful Minnehaha from her home. Never again would it feel the light tread that scarcely bent the "wild flowers of the prairie." So, as a memorial, the earth sent a new flower to mark the passing footprints of the lovely Laughing Water.

b. The above are mere outlines of myths telling how the Moccasin Flower came to be, and to be so named. Choose one and write a myth from it. Make your story clear and forcible; try to make it beautiful also. Picture scenes of Indian life. Why should the moccasin flower be associated with Indian life?

XVIII. WRITING MYTHS FROM QUOTATIONS

a. Write a myth suggested by one of the following quotations :

- (1) "The Barberry hangs her jewels out,
And guards them with a thorn."

Originally, what were the red berries of the barberry — rubies, garnets? How did she get them — did some one give them to her as a reward? Who gave them and for what? What happened to the jewels — did some thief steal them? To what did she then have the jewels changed? Who now trod them down and devoured them? How did the plant then protect them?

(2) There should be some myth (but if there is, I know it not) founded on the shivering of the reeds. There are not many things in nature more striking to man's eye. It is such an eloquent pantomime of terror ; and to see such a number of terrified creatures taking sanctuary in every nook along the shore is enough to infect a silly human with alarm. Perhaps they are only a-cold, and no wonder, standing waist deep in the stream. Or, perhaps, they have never got accustomed to the speed and fury of the river's flux, or the miracle of its continuous body. . . .

The reeds might nod their heads in warning, and with tremulous gestures tell how the river was as cruel as it was strong and cold, and how death lurked in the eddy under the willows.

— STEVENSON

Those of you who have seen the reeds, or tall coarse grasses, bending, swaying, nodding, and "shivering" along the margin of a brook or river, know how truly Stevenson paints them. If only he, himself, had written the myth, "Why the Reeds Shiver," how much we should have enjoyed it! But instead he has given you rich suggestions. Perhaps the following questions and further suggestions will help you to write the myth.

Why are the reeds so terrified? What were they before they became reeds? They resemble somewhat the long lances carried by the soldiers of old.

"Perhaps they are only a-cold." Why are they condemned to stand ever waist deep in the cold waters? For what crime would this be a just punishment?

"Perhaps they have never got accustomed to the speed and fury of the river." Are they timid souls fearing to cross the stream? Perhaps, like the boy in the fable, they are waiting for all the water to run past.

What suggestion do you find in the last paragraph of the quotation?

(3) "The moping owl does to the moon complain."

(4) "Said the Wind to the Moon, 'I will blow you out.'"

(5) "Grasshopper green is a comical chap."

XIX. WRITING MYTHS FROM TITLES

From one of the following titles, write a myth. Remember that no story is good that is not clear and forcible. Try to make your myth beautiful as well.

a. Plant Myths.

Before trying to write a myth about a particular plant or flower, it will help you to observe that plant or flower very closely; study all its parts, their shape and color; study its habits.

(1) Why the Daisy Hides Its Gold at Night.
(The daisy closes its petals over its golden heart at night.)

(2) Why the Arbutus Is Bittersweet.

(3) How We Got the First Cat-Tails.

(4) How We Got the First Lily of the Valley.

(5) Why the Leaves of the Dogtooth Violet (sometimes called "Trout Lily" or "Fawn Lily") Are Spotted.

(6) How We Got the First Trillium.

(7) How We Got the Bloodroot.

(8) Why Some Roses Climb and Others Do Not.

(9) Why the Blackberry Has Thorns.

(10) How the Flowers Got Their Color.

(11) How the Flowers Got Their Fragrance.

(12) How the Leaves Got Their Spring Color.

(13) How the Leaves Got Their Autumn Color.

(14) Why the Dandelion Has Winged Seeds.

b. Animal Myths.

If possible, observe closely and study carefully any animal or bird about which you are going to write a myth.

- (1) How We Got the First Woodpecker.
- (2) Why the Flicker Has Gold Under His Wings.
- (3) How the Birds Learned to Sing.
- (4) Why the Birds Live in Trees.
- (5) How We Got the First Scarlet Tanager.
- (6) Why the Humming Bird Is Like a Jewel.
- (7) How the Deer Got His Antlers.
- (8) How the Beaver Got His Flat Tail.
- (9) How We Got the First Dragon Fly.
- (10) How the Porcupine Got His Spines.
- (11) How the Opossum Learned to "Play Dead."
- (12) How the Mosquito Got a Dagger.

The above titles are merely suggestive. If none appeals to you, make one for yourself, and write your own myth.

XX. FABLES: THEIR ORIGIN AND USE

Æsop, the Great Fable Teller

Cræsus, king of Lydia, was said to be the richest ruler of his day. Early in his reign he discovered that knowledge is power; so he gathered around him from all nations those who had gained a reputation for superior wisdom. Possibly no king ever had so many wise advisers. The chief of all

these wise men was Solon, the Sage. His wisdom was justly praised by all men.

To this court of wealth and wisdom came a slave, called Æsop. Not to advise the king from his stores of wisdom came Æsop, but to amuse him by his wit. He came to amuse, but he remained to teach, for Æsop's fables probably taught Cræsus more homely truths than all the wisdom of the wise men. Often when even Solon angered the king and turned him from wise action by speaking the truth too bluntly for the monarch's ears, Æsop, by a droll fable, conveyed the advice that led to right results; at the same time he amused the king with his quaint narratives. The explanation of this is simple: the fable is true wisdom—wisdom that even a child can understand—clothed in interesting fiction. The following story shows how Æsop used his fables.

Once, when on a visit to Athens, Æsop heard many expressions of dissatisfaction from ruler and people; thereupon he told them the fable, "The Frogs and Jupiter," thus teaching both prince and people a needed lesson.

"In the days of old, when the frogs were at liberty in the ponds, and had grown weary of following every one his own devices, they assembled one day together, and with no little clamor petitioned Jupiter to let them have a king to rule over them.

"Jupiter, knowing the vanity of their hearts, smiled

at their request and threw down a log into the pond. The splash and commotion it made, set the whole commonwealth into the greatest terror and amazement. They rushed under the water and into the mud, and dared not come within ten leaps' length of the spot where the log lay. At last one frog, bolder than the rest, ventured to pop his head above the water, and take a survey of their new king at a respectful distance. Presently when they perceived the log lie stock still, others began to swim up to it and around it, till by degrees, growing bolder and bolder, they at last leaped upon it, and treated it with the greatest contempt.

"Dissatisfied with so tame a ruler, they forthwith petitioned Jupiter a second time for another and more active king ; upon which he sent them a stork, who no sooner arrived among them than he began laying hold of them and devouring them one by one as fast as he could, and it was in vain that they endeavored to escape him.

"Then they sent Mercury with a private message to Jupiter, beseeching him that he would take pity on them once more ; but Jupiter replied, that they were only suffering the punishment due to their folly, and that another time they would learn to *let well enough alone*, and not be dissatisfied with their condition."

What lesson did Æsop teach the people with this fable? What lesson did he teach the prince?

From this fable we have two titles that are often applied to rulers — King Log and King Stork. What kind of ruler merits the name King Log? What kind, the name King Stork?

XXI. PROVERBS GROWING OUT OF FABLES

From the fable, "The Frogs and Jupiter," has come the familiar proverb, "Let well enough alone." Many of our best-known proverbs came from fables in the same way. Below are lists of fables and of the proverbs that grew from them. Any fable with which you are not familiar you should read, to understand just how the proverb growing from it expresses the truth that the fable teaches. All are from *Æsop's Fables*.

Fables	Proverbs
(1) The Fox and the Goat.	Look before you leap.
(2) The Ant and the Grasshopper.	Winter finds what Summer lays by.
(3) The Cock and the Jewel.	Despise not what is precious because you cannot understand it.
(4) The Fawn and Her Mother.	There is no arguing a coward into courage.
(5) The Dog and the Shadow.	Don't grasp at the shadow and lose the substance.
(6) The Creaking Wheels.	Those who cry loudest are not always the most hurt.
(7) The Hare and the Tortoise.	Slow and steady wins the race.
(8) The Crab and Her Mother.	Example is better than precept.

Fables**Proverbs**

- | | |
|---|--|
| (9) The Husbandman
and the Stork. | One is judged by the com-
pany he keeps. |
| (10) The Bundle of Sticks. | Union is strength. |
| (11) The Boy and the
Nettle. | Do boldly what you do at
all. |
| (12) The Fox and the
Crow. | Men seldom flatter with-
out some private end in
view. |
| (13) The Lion and the
Bulls. | The quarrels of friends are
the opportunities of foes. |
| (14) The Miser. | The worth of money is not
in its possession, but in
its use. |
| (15) The Hunter and the
Woodman. | A coward can be a hero at
a distance. |
| (16) The Country Maid
and Her Milk Pail. | Don't count your chickens
before they are hatched. |
| (17) The Mice in Council. | It is one thing to propose,
another to execute. |
| (18) The Thief and the
Dog. | A bribe in hand betrays
mischief at heart. |

XXII. HOW TO WRITE A FABLE FROM A PROVERB

We saw how Æsop used the fable, "The Frogs and Jupiter," to teach the truth in the proverb, "Let well enough alone." From the above list of fables select one and use it in a story to teach the truth contained in the proverb following it.

Having selected your fable, think of the situation or circumstances under which it might be used to teach the truth it contains; then write your story, bringing in the fable. End your story with the fable's proverb; it will make a good climax.

Following the above directions, I choose fable (18) and write this story:

The Just Judge

Thaddeus, the Wise, was a just judge. Once there came before him Zaccheus, the potter, and Caleb, the jeweller, both accused of theft. It soon became evident that only one of the two was guilty. But who could say which? When Thaddeus looked on Zaccheus's open countenance, he felt sure he read innocence there. When he listened to Caleb's words, he felt almost convinced that they rang true. At length he dismissed both men, saying, "I will think over the matter this night. In the morning, I will pronounce judgment."

With a sad look, Zaccheus turned away with his keepers; but Caleb asked permission to speak a word in the judge's ear. Consent being given, he approached Thaddeus, and pressing a purse of gold into the judge's hand, said, "I assure you I am an honest man. Set me at liberty and the purse is yours."

Anger blazed in the judge's eyes. He threw the purse at Caleb's feet saying, "Take back your bribe!" Then he called the officers to return to the courtroom with Zaccheus. When all were again in their places, the judge arose and spoke.

“Many years ago, Æsop told the fable of ‘The Thief and the Dog.’ That story I will now repeat to you.

“A thief coming to rob a house tried to stop the barking of a dog by throwing a bone to him. ‘Away with you,’ cried the dog; ‘I had my suspicions of you before, but this excess of civility assures me that you are a rogue.’”

Then turning to Caleb, the judge continued: “I felt from the beginning more confidence in Zaccheus’s innocence than in yours. Now I know that he is innocent, and that you are the guilty man, for it is truly said, ‘A bribe in the hand betrays mischief at heart.’”

In preparing to write the above story, I first asked myself, “To whom might a bribe be offered?” Some of the answers that came to my mind were a judge trying a case, a policeman arresting a man, a custom officer at a port of entry, the guard of a castle or fort, a watchman, a conductor.

Having chosen to make my story about the judge, I planned it carefully in my mind, determining the circumstances and the characters to be used. Then I looked in a dictionary of proper names to find names suited to my characters. I called the judge Thaddeus, meaning the wise; I called one of the prisoners Zaccheus, meaning innocent, and the other Caleb, meaning a dog. Why did I choose these particular names?

XXIII. WRITING FABLES TO FIT PROVERBS

Out of the fable, "The Frogs and Jupiter," grew the proverb, "Let well enough alone," or "Be contented with what you have." Here are more proverbs on contentment. Select one, and write a fable out of which it might have grown, that is, a fable teaching the same truth as the proverb.

(1) To the discontented man no chair is easy.

— FRANKLIN

To whom might these words be spoken? By whom? Under what circumstances?

(2) Pigs grunt about everything and nothing.

— DUTCH

Under what circumstances might a Dutch mother say this to her child?

(3) Better to lose the anchor than the whole ship.

— DUTCH

Who lost the anchor? Why was it lost? Who spoke the words of the proverb?

(4) Since the house is on fire, let us warm ourselves.

(5) He that hath a good harvest, may be content with some thistles.

— SCOTTISH

(6) Better ride a poor horse than go afoot.

— GERMAN

(7) He is well paid that is satisfied.

— SHAKESPEARE

(8) A little stream as well as the river may quench thirst. — SPANISH

(9) The snail sees little but its own little shell, and thinks it the grandest palace in the world.

— HINDOO

(10) If you can't fly, you can climb.

(11) East or West,

Home is best.

— DUTCH

(12) Small service is true service while it lasts.

— WORDSWORTH

XXIV. WRITING STORIES TO FIT PROVERBS

a. Proverbs may originate in true incidents as well as in fables. Long after the incident is forgotten, the proverb to which it gave rise may continue in use. Such an incident as the following might yield the proverb with which the story closes.

It was the eve of battle. We were all excited. For weeks our company had been inactive. Day after day had passed, filled only with the monotonous round of camp duties. To-day we had reached the front. To-morrow we were to have our first taste of real battle. Were we frightened? Not a bit. We were hilarious. We all sang and joked as if we were going to a picnic. When I say all, I mean all but the old sergeant. He was so quiet and absorbed in his own thoughts, that we all noticed it. At last Billy Dean called out with a laugh, "What's the

matter, Sergeant? Are you afraid of the battle to-morrow?"

"Yes," answered the sergeant briefly.

His answer fell like a bomb in the camp. We were stricken speechless. The sergeant afraid! Our model of the perfect soldier dreading the battle! Could we have heard aright? In our hearts we began to despise him. Tom Drum, whom we had looked upon as the coward of the company, gave voice to our thoughts by asking with a sneer, "If you are afraid now, how will you act when the bugle sounds the charge?"

"Like a hero!" came a voice from behind. We turned quickly. There stood the captain. "My men," he continued kindly, "your sergeant has reason to be afraid. He knows what a battle means. But it will not prevent his doing his duty as he always has done. The experienced soldier knows that *a brave man trembles before the bugle blows; a coward, afterwards.*"

b. Below are some proverbs that may well have had their origins in real incidents. Choose one of them and write a story that might have given rise to it.

(1) Facing danger is not courage unless one knows the danger faced.

(2) The man who has never been in danger cannot answer for his courage. — FRENCH

(3) When we go for berries we must not retreat for brambles.

(4) It is not enough to run; one must start in time.

(5) Better ask than go astray. — ITALIAN

- (6) A lazy sheep thinks its wool heavy.
- (7) He that hath learned how to obey will know how to command. — SOLON
- (8) Don't cry, "Fried fish!" until you have them in the net. — ITALIAN
- (9) Every bird likes its own nest.
- (10) Honest is the cat when the meat is out of reach. — SCOTTISH
- (11) Between "said" and "done"
A long race may be won.
— CERVANTES
- (12) Pleasing everybody is pleasing nobody.
— SPANISH
- (13) If you would have your business done, go; if not, send. — FRANKLIN
- (14) Though you seat the frog on a golden stool,
He will soon jump back into the pool.
— DUTCH
- (15) Everybody's business is nobody's business.
— GERMAN
- (16) Don't try to fly like an eagle with the wings of a wren.
- (17) Better a good head than a thousand strong hands. — SWISS
- (18) It is better to be sure than sorry.
- (19) Too swift arrives as tardy as too slow.
— SHAKESPEARE
- (20) He that runs in the night stumbles.
- (21) Better a little fire to warm us than a great one to burn us. — SCOTTISH
- (22) Too many cooks spoil the broth.
— SCOTTISH

CHAPTER THIRTEEN

HOW TO MAKE SENTENCES FORCEFUL

To be really good, a sentence must not only be clear ; it must also be forceful. It must be clear that it may be easily understood ; it must be forceful that it may impress the hearer or reader so that he will remember it, or be moved to thought or action.

I. FORCE THROUGH ADDED DETAILS

Read the following sentences :

- (1) And out of the houses the rats came tumbling.
- (2) And out of the houses the rats came tumbling;
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
.
.
.
.
.
.
Families by tens and dozens,
Brothers, sisters, husbands, wives,

Robert Browning has made the second sentence more forceful than the first by heaping up detail. This is a common way of giving force to a sentence.

Sentences may be made forceful by adding detail.

a. Make the following sentences more forceful by giving more detail.

(1) Every nation of the earth was represented at the World's Fair.

(Who? Dignified Arabs, laughing Negroes, gigantic Australians, pigmy Esquimos, etc.)

(2) Up in the air rose hundreds of kites.

(What kinds, colors, shapes?)

(3) The room was full of books.

(4) The whole shop was overrun with dolls.

(5) Game abounded in the forest.

(6) The boy's pocket held a wonderful collection.

II. FORCE THROUGH CLIMAX

Julius Cæsar sent to Rome one of the most forceful sentences that has ever been uttered :

I came, I saw, I conquered.

This sentence is forceful because of its brevity and the order of the thoughts. They lead to a climax; the most important thing is told last.

Here are some other sentences that are forceful for the same reason :

(1) We have met the enemy and they are ours.

— COMMODORE PERRY

(2) Here was I born, here have I played, here have I toiled, here will I remain.

— BLACK HAWK

(3) I pledge allegiance to my flag and to the Republic for which it stands, one nation, indivisible, with liberty and justice for all.

(4) The battle, sir, is not to the strong alone ; it is to the vigilant, the active, the brave.

— PATRICK HENRY

(5) I know not what course others may take ; but as for me, give me liberty or give me death.

— PATRICK HENRY

Sentences may be made forceful by arranging the parts in order of climax.

III. FORCE THROUGH REPETITION OF WORDS

Patrick Henry made some of his sentences most forceful by the repetition of a word or phrase.

We must fight! I repeat it, sir, we must fight!

The war is inevitable — and let it come! I repeat it, sir, let it come!

Here are some other sentences in which words are repeated for force.

(1) We shall not fail — if we stand firm, we shall not fail.

— ABRAHAM LINCOLN

(2) Toll, toll, toll,

Thou bell by billows swung.

(3) Blow, bugle, blow! set the wild echoes flying,

And answer, echoes, answer, — dying, dying,
dying!

— TENNYSON

(4) I chatter, chatter as I flow.

— TENNYSON

(5) A gentleman is gentle; a gentleman is modest; a gentleman is courteous; a gentleman is generous; a gentleman is slow to take offense.

— BISHOP DOANE

(6) If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — *never, never, never!*

— WILLIAM PITT

Sentences may be made forceful by repeating certain words or expressions.

a. Write one or more sentences on each of the following topics, using repetition to make the meaning more forceful or emphatic.

The Flight of a Bird.

The Destruction of an Airship.

Canoeing.

Marching.

Beating a Drum.

Swinging.

Going to Sleep.

IV. FORCE THROUGH EASY QUESTIONS

In "Warren's Address" at Bunker Hill many of the most forceful sentences are in the form of questions:

Will ye give it (your land) up to slaves?

Will ye look for greener graves?

Hope ye mercy still?

What's the mercy despots feel?

— JOHN PIERPONT

The speaker awaits no answer to his question ; no answer is necessary, for only one is possible. How much more forceful these questions than the following statements :

Ye will never give your land up to slaves. Ye will not run away ; ye will die here if need be. Ye do not hope for mercy. Ye know very well that a despot feels no mercy.

A question that can be answered in only one way is often more emphatic than a positive statement.

a. An Indian, trying to show that money in itself is of little worth, asked these questions :

Of what use is your money? Can you eat it? Will it bring the rain? Will it preserve you from sickness? Will it cure you when you are ill? Will it make the old young again? Will it stay death? Does it serve you beyond the grave?

Change the Indian's questions into statements, as :

Your money is of little worth. You cannot eat it.

Compare the statements with the questions. Which form of expression is the more forceful ?

Orators make frequent use of the question to give force to the ideas that they wish to impress. Here are more examples :

(1) Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?

— PATRICK HENRY

(2) What have you to gain by division and dissension ?

(3) What is your brave act without a brave nature behind it? What is your smile unless I know that you are kind? What is your indignant blow unless your heart is on fire? What is all your activity without you?

— PHILLIPS BROOKS

(On *Character and Action*)

What one word answers all the questions in (2) and (3) ?

b. Write a paragraph on one of the following suggestions. End your paragraph with an emphatic question :

(1) The British soldiers were told that the Americans were cowards who would fly at the sight of the British regulars. They met the regulars at Bunker Hill. Were they cowards?

(2) The opportunities for education in your town. Are all making use of them?

(3) The man who puts off. Does it pay?

(4) A ball team that has been ridiculed by every other team in the league wins the pennant.

V. FORCE THROUGH EXCLAMATIONS

A night attack is presented in these short exclamatory sentences :

Dim in the starlight their white tents appear!
Ride slowly! Ride softly!
The sentry may hear!

The charge is given in such sentences as these :

Now fall on the foe like a tempest of flame!
Strike down the false banner whose ensign is shame!
Strike for freedom! Strike for fame!

What effect has the exclamatory sentence on the feeling of the hearer ?

Sentences may be made forceful by using the exclamatory form.

VI. FORCE THROUGH BREVITY

Some of the most forceful sentences in the English language are the shortest sentences. To say a thing well in a few words is perhaps as great a power as a speaker or a writer can possess.

The old proverbs, containing the wisdom of the ages, are among the most forceful sentences in all languages. They cannot be forgotten.

Here are some sentences that owe much of their force to their brevity :

(1) I'll find a way or make it. — ROMAN

(2) A coward dies a thousand deaths. — GERMAN

(3) A bold attempt is half success. — DANISH

(4) Home is where love is. — SCOTTISH

(5) Hope is the best medicine.

(6) A pound of pluck is worth a ton of luck.

(7) Better beg than steal, but better work than either. — RUSSIAN

(8) Impatience never commands success.

(9) He that can have patience can have what he will. — FRANKLIN

(10) Courage is fire, bullying is smoke.

— BEACONSFIELD

(11) He lives who dies to win a lasting name.

— DRUMMOND

(12) They never fail who die in a great cause.

— BYRON

(13) Silence is often more eloquent than words.

— CARLYLE

(14) All men are possible heroes. — BROWNING

(15) Show me a thoroughly contented man, and I will show you a useless one. — SHAKESPEARE

A sentence may be made forceful by saying much in few words.

VII. FORCE THROUGH CONTRAST

Study the following sentences. What makes them forceful?

(1) A thousand years scarce serve to form a state;
An hour may lay it in the dust. — BYRON

Here are two pairs of contrasting ideas: *a thousand years* is contrasted with *an hour*, and *to form a state* with *lay it in the dust*.

(2) I would rather make my name than inherit it.
— THACKERAY

What is contrasted with *make*?

Bringing together contrasting ideas makes a sentence forceful.

This is one of the most frequently used and one of the most effective ways of giving sentences force. Any degree of contrast between two ideas tends to make each stand out more strongly; the greater the contrast, the more striking the impression. The force of the following sentences is due largely to contrasting ideas. What is contrasted in each sentence?

(3) A great artist can paint a great picture on a small canvas. — WARNER

(4) The world will little note, nor long remember, what we say here, but it can never forget what they did here. — A. LINCOLN

(5) Knowledge is proud that he knows so much; wisdom is humble that he knows no more.

— COWPER

(6) Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact how to do it; talent is wealth, tact ready money.

(7) The bravest are the tenderest;
The loving are the daring.

— BAYARD TAYLOR

(8) The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June.

— H. W. GRADY

(9) Civility costs nothing and buys everything.

— MONTAGUE

(10) Better aim at a star than shoot down a well.

(11) Better one mistake avoided than two corrected.

VIII. STUDYING SENTENCES FOR FORCE

What makes each of the following sentences forceful?

(a) Ay, tear her tattered ensign down!

Did Holmes really want to see the flag torn from the mast of "Old Ironsides"?

(b) Strike — till the last armed foe expires;
 Strike — for your altars and your fires;
 Strike — for the green graves of your sires;
 God — and your native land!

— FITZ-GREENE HALLECK

Find four elements of force in the above.

(c) Theirs not to make reply,
 Theirs not to reason why,
 Theirs but to do and die. — TENNYSON

(d) O Solitude! Where are the charms
 That sages have seen in thy face?
 — WILLIAM COWPER

Did the speaker expect any answer? Did he think solitude possessed any charms? What did he mean to say?

(e) Jet and lava — silver and gold —
 Garnets — emeralds rare to behold —
 Diamonds — sapphires — wealth untold —
 All were hers, to have and to hold.

— EDMUND CLARENCE STEDMAN

What details of the “wealth untold” are given? In what other ways is the sentence made forceful?

(f) Thou shalt plant in terror, and I will reap in blood; thou shalt sow the earth with corn, and I will strew it with ashes; thou shalt go forth with the sickle, and I will follow after with the scalping knife; thou shalt build and I will burn — till the white man or the Indian shall cease from the land.

— EDWARD EVERETT
(On the *Wrongs of the Indians*)

IX. THINGS TO REMEMBER IN MAKING SENTENCES

1. Sentences must be fitted to thought so as to express it *accurately, clearly, forcefully, and agreeably*.

2. A simple sentence should be used for the expression of a simple thought.

3. A compound sentence should be used for the expression of two or more thoughts that are independent but so closely related that they seem to form a single thought.

4. A complex sentence should be used for the expression of two or more closely related thoughts, at least one of which is subordinate and one principal.

CHAPTER FOURTEEN

EXPOSITION AND ARGUMENT

I. MEANING OF EXPOSITION

EVERY day you tell somebody how to do something, or why you have done something in a certain way, or why you are going to do something, or how you are going to do something, or why you want to do something, or what you think about a certain subject, or why you think on a certain subject as you do. This kind of composition, which consists of explaining, is called *exposition*.

Exposition is composition that aims to explain or make clear.

Perhaps you come late to the breakfast table. Some explanation is necessary to account for your failure to rise at the first call. You walk to school with your friend. He tells why the home team was defeated in yesterday's game, and you explain how defeat might have been turned into victory. When you arrive at school, the arithmetic class is called and you are asked to explain a

problem. In the history class you are asked to tell why the first winter in Plymouth was so terrible. Perhaps in the geography lesson you are called upon to tell why manufacturing, or agriculture, or trading, or mining is the chief occupation of a certain locality. From morning until night you are busy explaining the "how" and the "why" of things, and on the clearness of your expositions depends not only your rank in school, but your standing and influence with all your associates.

II. STUDYING AN EXPOSITION

Read carefully the following explanation or exposition.

Murray was eager to make a collection of the different creatures that rest on the bottom of the sea or creep about there, and he made extensive preparations for their capture. A hole was dug through the ice and a trap let down to the bottom; this trap was baited with a piece of penguin or seal, and the shellfish and other marine animals found their way in through the opening in the top. The trap was usually left down for two or three days. When it was hauled up, the contents were transferred to a tin containing water and then taken to the hut and thawed out, for the contents always froze during the quarter of a mile walk homeward. As soon as the animals thawed out they were sorted into bottles and then killed by various

chemicals, put into spirits and bottled up for examination when they reached England.

— SHACKLETON. (Adapted from *In the Heart of the Antarctic*).

The above explanation of the Antarctic explorers' method of capturing and preserving specimens of sea life is clear, definite, and sufficiently detailed. Therefore it is a good explanation or exposition. It is clear and definite because the writer told something that he himself knew at first hand, and because he told it in clear, simple language.

The test of all exposition is *clearness*. If you would make your exposition clear, you must thoroughly understand your subject, and you must use simple, clear language.

III. ORAL EXPOSITION

From the following list of subjects, choose one with which you are already familiar, or one in which you are interested and about which you can readily learn all the important facts. Then prepare a short talk on your chosen subject. It will help to illustrate your exposition with objects, pictures, or drawings. Your classmates will judge the clearness of your presentation.

(1) How to Make Knots.

(2) How to Make a Fire without Matches.

- 7 (3) How to Clean the Teeth.
- (4) How to Stand during a Recitation.
- (5) How to Open a New Book.
- (6) How to Make a Box Kite.
- (7) How to Make a Bed.
- 7 (8) How to Wash Dishes.
- h 7 (9) How to Sweep a Room.
- (10) How to Clean the Furnace.
- (11) How to Make Soap.
- (12) How Roads Are Made.
- (13) How to Play a Game.
- (14) How to Arrange Flowers.
- (15) How a Dog (or any other pet) Should Be Cared for.
- (16) How to Tell Direction.
- (17) How to Train Children to Be Honest.
- (18) How to Teach Children to Be Neat.
- (19) How to Cross a Busy Street.
- (20) How to Make Ice Cream.
- 7 (21) How to Care for House Plants.
- (22) How Paper Money Is Made.
- (23) How Our Coins Are Made.
- (24) How Flour Is Made.
- 7 (25) How Butter Is Made.
- (26) How to Make Maple Sugar.

If none of the above subjects appeals to you, choose any one in which you are interested.

IV. WRITTEN EXPOSITION

a. Write a short letter to a classmate telling clearly and simply how to do something. Think

of something that may be done quickly in the schoolroom or on the school grounds. The person who receives your letter will try to follow your directions. If he can do this successfully your explanations are clear. Perhaps the following list will suggest a good subject.

Suggested Subjects

- (1) How to Cut a Row of Paper Dolls.
- (2) How to Clean Board Erasers.
- (3) How to Sharpen a Pencil.
- (4) How to Write the Heading on a Paper.
- (5) How to Arrange Ten Examples on Paper.
- (6) How to Do Some Exercise in Gymnastics.
- (7) How to Salute the Flag.
- (8) How to Enter a Room Properly.
- (9) How to Regulate the Window Shades.
- (10) How to Mark out a Tennis Court on a Black-board.
- (11) How to Hold a Pen Correctly.
- (12) How to Hold a Book Properly.
- (13) How to Draw a Baseball Diamond on the Board.
- (14) How to Make a Paper Box.
- (15) How to Make a Model in Clay.
- (16) How to Follow a Travel Route on a Map.
- (17) How to Solve a Problem in Arithmetic.
- (18) How to Find the Names of the Ten Largest Cities in the World.
- (19) How to Stand Correctly.

b. Write a letter to a friend living in a city or town other than your own, inviting him to visit

you on a certain day and telling him that unfortunately you cannot meet him at the train because of some reason that you will state. Then give him definite directions for reaching your home from the station.

V. ORAL EXPOSITION FROM GIVEN INTRODUCTIONS

Below are several good introductions for oral expositions. Choose one and from it make a short talk in which you try to prove through examples or reasons the fact or truth stated in the topic sentence.

- (1) No use crying about spilled milk.
- (2) We should learn to control our tempers.
- (3) Everybody loves a cheerful person.
- (4) A grumbler is never welcome.
- (5) Fishing is not all fun.
- (6) Jokes are sometimes out of place.
- (7) A person who wastes time is dishonest.
- (8) Everybody should study arithmetic.
- (9) Everybody should learn how to read.
- (10) Everybody should learn how to give "first aid."
- (11) A boy (or girl) should learn to save.
- (12) It is better to grin than to growl.
- (13) Report day is a day of gladness or sadness.
- (14) There are many different ways of showing kindness.
- (15) A boy must learn to say no.

➤ (16) Camping is the best way to spend a summer vacation.

(17) Birds play a great part in making people happy.

(18) It is our duty to keep the city clean.

(19) Every city should have parks and playgrounds.

(20) The driver of an automobile should know the rules of the road.

(21) I could not get along without my pocket knife.

(22) The world owes much to Edison.

➤ (23) It is good for a boy to earn his own pocket money.

(24) I like manual training.

(25) The Boy Scouts are making better men.

(26) The Campfire Girls are making better women.

VI. WRITTEN EXPOSITION FROM GIVEN INTRODUCTION

Below are several proverbs and quotations. Choose one as a topic sentence and write a short composition telling why the topic sentence is true. Before writing, make an outline of the points you wish to bring out.

(1) There is no royal road to learning.

(2) A living dog is better than a dead lion.

(3) A man who is not courteous is unfit for business and company.

(4) A poor excuse is worse than none.

(5) The bravest are the tenderest.

(6) An honest man's the noblest work of God.

(7) Better a good head than a thousand strong hands.

(8) A gift in the hand is worth two promises.

- (9) It is better to be sure than sorry.
- (10) Careless shepherds make many a feast for the wolf.
- ↗ (11) If you would have your business done, go; if not, send.
- (12) Everybody's business is nobody's business.
- (13) Too many cooks spoil the broth.
- (14) Better a little fire to warm us than a great fire to burn us.
- (15) He that runs in the night stumbles.
- (16) Early to bed and early to rise,
Makes a man healthy, wealthy, and wise.
- ↗ (17) Never put off until to-morrow what you can do to-day.
- ↗ (18) Too swift arrives as tardy as too slow.
- (19) A good servant makes a good master.
- (20) He that hath learned how to obey will know how to command.
- (21) Contentment does not mean less work but more cheer.
- ↗ (22) Enough is as good as a sackful.
- (23) A man that is cruel is cowardly.
- (24) It is not enough to run; one must start in time.
- (25) Learning is better than riches.
- ↗ (26) Knowledge is power.

VII. MEANING OF ARGUMENTATION

Argumentation is composition intended to convince or influence.

Argumentation is exposition and something more.
Read the following example of argumentation:

Poor Indians! Where are they now? Indeed, this is a truly affecting consideration. The people here may say what they please; but, on the principles of eternal truth and justice, they have no right to this country. They say that they have bought it. Bought it! Yes. Of whom? Of the poor trembling natives, who knew that refusal would be in vain, and who strove to make a merit of necessity by seeming to yield with grace what they knew they had not the power to retain.

In the above quotation the author explains why the Indians are poor — they have been driven from their homes; the white men have taken their lands from them. But the author tries to do more than merely explain why the Indians are poor; he tries to arouse our sympathy for the Indians, to make us believe, with him, that the Indians have been wrongly treated.

Now everybody does not agree with the man who wrote the quotation about the Indians. Some people think the Indians have profited by the coming of the white man. These say that the Indians have better homes, food, clothing; that they have been educated and taught to work; that their lands were fairly bought. So an argument just opposite to the one quoted might be made. It is a common saying that, "There are two sides to every argument."

Every day you try to convince or persuade somebody that your way of looking at a thing, your way of doing a thing, is the right way. Other people have different ways of doing things, different opinions. They, too, want to convince their hearers that they are right. The man who can give the best reasons and the clearest explanations, who can give these most convincingly, so as to affect the belief or the action of his hearers — who can make a convincing argument — is a leader of men.

Every good argument must be based on *clear explanations* and *sound reasons*.

If a boy, desiring to go fishing, says to his mother, "I want to go so much ; please let me go," he is not using argument ; he is merely coaxing. If he says, "You ought to let me go," he is merely asserting. But if he gives reasons why she should let him go, he uses argument.

VIII. ARGUMENT SUGGESTED BY A STORY

a. Read the following story.

A doctor took a pair of old boots to a cobbler and asked him if they were worth mending. After looking them over carefully, the cobbler handed the boots back saying, "I can do nothing for these boots. They are too old."

The doctor took the boots and started to leave the shop.

"Wait," said the cobbler, "you forgot to pay me."

"Pay you! For what?" asked the astonished doctor. "You did nothing for me. How can you expect pay?"

"Yesterday I went to see you at your office," replied the cobbler. "I told you I was ill and asked you to help me. You just looked at me and said you could do nothing for me; but you charged me a dollar for the visit. I have the same right to charge you a dollar for your visit to my shop."

The doctor refused to pay the cobbler a cent, but agreed to go with him before a judge where each might argue his case.

Now if the doctor gave better reasons why he should not pay the cobbler any money than the cobbler could offer why he should, the judge would decide in favor of the doctor. If, on the other hand, the cobbler's reasons were more sound, and his explanation more clear, the judge would decide in the cobbler's favor.

✓ Choose a pupil for the judge, or perhaps choose three judges. Some pupils may give the argument the doctor might have offered, others may give the cobbler's argument. The judge, or judges, will decide in favor of the speaker who presents the best argument.

IX. ORAL ARGUMENTS

a. Below are subjects for arguments. Two pupils may choose any one topic. One may prepare to argue on one side of the question and the other on the opposite side.

In preparation, think out carefully the explanations and reasons that you will give, making a few notes of the points that occur to you, and arranging these in an orderly outline, to guide you when speaking or writing. In presenting your argument, be as clear and convincing as possible.

- 7 (1) Should boys learn how to cook?
- (2) Should school children buy their own books?
- (3) Should schools be opened on Saturday?
- (4) Should children go to work before they are eighteen?
- (5) Is language study more important than arithmetic?
- (6) Is arithmetic more important than reading?
- (7) Is a farmer more independent than a doctor?
- (8) Is it worth while to collect stamps?
- (9) Should children be told about Santa Claus?
- (10) Should everybody go to high school (or college)?
- (11) Was life in Colonial times better than to-day?
- (12) Should a child have an allowance?
- (13) Should pupils have home work?
- (14) Should children have some task at home every day?
- (15) Should children keep an account of the money they spend?

(16) Should children work during the summer vacation?

(17) Is an eight hour day too long?

(18) Which is the better exercise, swimming or walking?

(19) Is it better to put money in the bank or to spend it for books?

(20) Is it right to play marbles "for keeps"?

(21) Should all boys under fifteen years be at home after eight o'clock in the evening?

(22) Should girls be at home earlier in the evening than boys?

(23) Should the school day be lengthened so that all study may be done at school?

(24) Should every child have some pet?

b. Write six or more questions of your own that you would like to argue or to hear argued.

X. WRITTEN ARGUMENTS

a. Choose one of the above questions, or one of the questions written by yourself or some other pupil, and write the strongest argument you can on one side of that question.

b. Write the strongest argument you can on one of the following subjects :

1. Why a new resident of your city should rent or build on your street.

2. Why your city, town, or county should attract new residents.

XI. MAKING ORIGINAL ADDRESSES

Prepare a minute-and-a-half or a two-minute talk from one of the following outlines or topics. Start with a good introductory sentence, one that will arouse the interest of your hearers and make them want to hear the rest of your talk. Make your explanations clear, so that your hearers will understand what you mean to prove. Make your hearers agree with you. Close with a strong sentence or climax.

a. It is not what a man earns but what he saves that counts.

Taking the above as your introductory sentence, prove the truth of the statement. You might use a quotation or a short story to help make your meaning clear. When you have finished, find out how many of your hearers agree with you.

b. It is not how much we have, but how we use it that brings happiness.

Is the man who has most money happier than others ?

Do you know any story to illustrate this ?

Can you use this quotation ?

“Not what we give, but what we share, —
For the gift without the giver is bare.”

c. Good morning.

Should this friendly greeting be changed? Sometimes the morning seems anything but "good"; the day may be rainy, or too hot, or too cold; one may be ill or in sorrow; he may have lost his money or his dearest friend. Still, would you like to lose the cheery "Good morning" of a friend? Defend this form of salutation.

- d.* Why we should observe Thanksgiving Day.
- e.* A speech for Memorial Day.
- f.* The Flag (use a good quotation).
- g.* People should take advantage of free education.
- h.* How we should treat foreigners.
- i.* The greatest invention of modern times.
- j.* What makes a coward.
- k.* Is a brave deed always a noble one?
- l.* What is success? (Christopher Columbus was called a failure.)
- m.* What does a boy or a girl owe to his home?
- n.* What is meaner than a lie?
- o.* Why we should memorize poetry.
- p.* What kinds of books are best for boys? (girls?)
- q.* Should one be ashamed of poverty?
- r.* Should one be proud of wealth?
- s.* Of what should one be proud?
- t.* Of what should one be ashamed?
- u.* The duty of the school to stand by the team.
- v.* The curse of war.
- w.* Some victories of peace.
- x.* The proper use of wealth.
- y.* The advantages of country (or city) life.
- z.* It is the duty of every one to do his best.

CHAPTER FIFTEEN

SUMMARY OF RULES FOR PUNCTUATION AND CAPITALS

PUNCTUATION marks and capitals are *signs to the eye*. Their sole purpose is to make written language clearer to the reader.

To some extent, punctuation is a matter of judgment. There are, however, certain rules that are universally accepted because of their usefulness. These should be taken as guides by young writers.

I. MARKS USED AT THE END OF SENTENCES

Three marks of punctuation, and only three, are used to mark the end of sentences. These are the *period* (.), the *interrogation point* (?), and the *exclamation point* (!).

(1) **The *Period* is used to mark the end of a declarative or an imperative sentence.**

The wind is strong. Close all the windows.

The period is also used to mark an abbreviation.

Mrs. J. B. White is visiting at Saratoga, N. Y.

(2) **The *Interrogation Point* is used to mark the end of a direct question.**

Which season do you like best ?

An interrogation point is not used after an indirect question.

He asked which season I like best.

(3) **The *Exclamation Point* is used to mark the end of an exclamatory sentence.**

What a fine man Washington was !

The exclamation point is also used after interjections and other exclamatory words or phrases.

Hark ! the alarm bell !

To arms ! to arms ! They come ! They come !

If the writer wishes the whole thought to express emotion, rather than the interjection at the beginning, he places the exclamation point at the end of the sentence.

Ah, I am so glad to see you !

If the writer wishes to express emotion in both the interjection and the sentence following it, he places an exclamation point after the interjection and another after the sentence.

Oh ! how sorry I am !

a. Give the reason for the use of each mark of punctuation in the following sentences :

What! would you like to be in a battle?

I should like to be with heroes wherever they might be.

You a hero! You would fly before the battle.

b. Write sentences illustrating the uses of the period, the interrogation point, and the exclamation point.

II. USES OF THE COMMA

These are the marks of punctuation used within sentences :

Comma (,)

Dash (—)

Semicolon (;)

Parentheses ()

Colon (:)

Quotation marks (“ ”)

The comma is used for the general purpose of separating for the eye those words in a sentence that are not closely related, and keeping together those that are closely related.

If the words to be separated from the rest of the sentence come at the beginning, a comma is placed *after* them ; if they come in the midst, a comma is placed both *before* and *after* ; if they come at the end, a comma is placed *before* them : as,

Tom, please lend me your pencil.

Please, Tom, lend me your pencil.

Please lend me your pencil, Tom.

Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma.

Because much is left to the judgment of the writer in the use of the comma, this mark demands the most thought and care in its use. The careless insertion of a comma may leave the meaning of the sentence in doubt or entirely change the meaning intended. More than once, the careless omission or insertion of a comma has rendered the effect of a law quite different from what was intended by the lawmakers. The following sentences, all identical in words, illustrate the importance of the comma :

- (1) Make all you can save all you can spend.
- (2) Make all you can, save all you can, spend.
- (3) Make all you can, save all you can spend.
- (4) Make all you can save, all you can spend.
- (5) Make all you can save, all you can, spend.
- (6) Make all, you can save all you can spend.
- (7) Make all, you can save all, you can spend.

It is impossible to tell what the first sentence means. Read aloud each of the other sentences so as to bring out the meaning indicated by the use of the comma.

a. The comma is used to mark off an introductory word, phrase, or clause.

Yes, I will go.

Hearing a shout, he ran to the door.

If you're not afraid, we will go now.

Mark off with commas the introductory words, phrases, and subordinate clauses in the following sentences :

- (1) As he uttered the last words, Curdie let go his hold.
- (2) There, don't cry.
- (3) When the warm spring days returned, the bear came shambling from his retreat.
- (4) Indeed, I am surprised.
- (5) Being wet and tired we looked for a place, to spend the night.
- (6) In future please, be more careful.
- (7) Seeing the efforts of the sailors, Tom knew we should reach the raft in time.

b. Commas are used to separate from the rest of the sentence words, phrases, and clauses used parenthetically.

Delay, it is said, is dangerous.
Haste, however, is dangerous also.

The words, *it is said*, and *however* are parenthetical; that is to say, they are not necessary to the main thought of the sentence, but are thrown in as a kind of side remark.

Use commas to mark off the parenthetical parts in the following sentences :

- (1) Formerly, however, a kitchen garden occupied the site.
- (2) Money in truth can do much ; but it cannot do all.
- (3) For after all, we are sure of little on this earth.

- (4) I find nevertheless, that good is stronger than evil.
 (5) He had tried, he said, to choose the best.

c. Commas are used to separate from the rest of the sentence words, phrases, and clauses used in apposition.

Milton, the poet, was blind.

The saying, "Haste makes waste," is illustrated daily.

The clause, *Haste makes waste*, in the second sentence, is in apposition with the noun *saying*.

Set off with commas the words, phrases, and clauses in apposition in the following sentences:

(1) Peary, the Artic explorer, discovered the North Pole.

(2) Dr. Watts' statement "Birds in their little nest agree" is very far from being true.

(3) Ornithology, the study of birds, develops keenness of observation.

(4) His harp his sole remaining joy
 Was carried by an orphan boy.

(5) Old Ironsides, the frigate, Constitution has inspired many writers and fighters.

d. Commas are used to separate from each other words, phrases, and clauses in a series.

When a conjunction is used between the last two members in the series, the comma is placed before the conjunction.

On the stage he was natural, simple, affecting.

Home, kindred, friends, and country are things with which we never part.

There is something that is stronger than words, deeper than tears, more beautiful than wisdom. It is hope. Never give up!

We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the Throne, and have implored its interposition to arrest the tyrannical hands of the Ministry and Parliament.

— PATRICK HENRY

Separate with commas the members of series in the following quotations :

(1) The time demands
Strong minds, great hearts, true faith, and willing hands.

(2) Deliver the laddies before thee from lying, cheating, cowardice, and laziness.

(3) Happiness comes from striving, doing, loving, achieving, conquering.

(4) I will this day try to live a simple, sincere and serene life ; repelling promptly every thought of discontent, anxiety, discouragement and self-seeking ; cultivating cheerfulness, magnanimity and charity.

e. Commas are used to mark off words or phrases in direct address.

Back, Horatius, back!

Tom, Jack, Dick, and Jarvis, attend me.

We are at your service, my lord.

Set off with commas the words used in direct address in the following sentences :

(1) Does this horse, shy hostler?

(2) Shy sir? Never!

(3) Now shiny William give the gentleman the ribbons.

(4) Don't be afraid gentlemen ; he is just playful.

(5) Mount on the other side sir if you please.

f. Commas are used to separate from the rest of the sentence a short direct quotation.

Dombey asked, "How do you feel now, my son?"

"I am a great deal better," answered little Paul.

"Floy," he said, "what is that?"

Set off with commas the quotations in the following :

An old miser kept a tame jackdaw, that used to steal pieces of money, and hide them in a hole. One day a cat saw him and said, "Why do you hoard up those round shining things? You can make no use of them."

"Why," said the jackdaw, "my master has a whole chestful, and he makes no more use of them than I do."

g. The comma is used to denote the omission of words necessary to the grammatical structure of a sentence.

John was honest ; Tom, dishonest.

I found a pansy ; Jack, a rose.

In the first sentence, *was* is omitted from the second clause. The complete grammatical sentence is *John was honest; Tom was dishonest*. In the second sentence, what word is omitted in the second clause? Read the complete grammatical sentence.

Supply the commas needed in the following sentences. Tell yourself why you use each:

(1) Good is a certainty; evil, a doubt.

(2) Beauty is truth; truth, beauty.

(3) To the brave work becomes play; adversity, a winning fight.

(4) Walter is the better penman; Charles, the better speller.

(5) Gifts cost money; smiles, nothing.

h. Commas are used to separate the independent clauses of a compound sentence when the clauses are very closely related.

If a conjunction joins the clauses, a comma is placed before the conjunction; but if the clauses are very short, the comma is sometimes omitted.

Come forth into the light of things,
Let Nature be your teacher.

— WORDSWORTH

Be pleasant until ten o'clock in the morning, and the rest of the day will take care of itself.

Do right and fear no man.

Deeds are fruits, words are leaves,

Words pass away but actions remain.

Use commas to separate the clauses in the following compound sentences:

(1) Time relieves the foolish from sorrow, but wisdom relieves the wise.

(2) Keep thy heart, and then it will be easy for thee to keep thy tongue.

(3) I steal by lawns and grassy plots,
I slide by hazel covers. — TENNYSON

(4) Without courage there can be no truth, and without truth there can be no other virtue.

(5) It is a good thing to be rich, but it is a better thing to be beloved of many friends.

(6) The flag floats east, the flag floats west.

i. Commas are used to mark off subordinate clauses unless they are necessary to the meaning or very short.

Just as I awoke, the clock struck six.

Water, which is composed of two gases, is a necessity of life.

Water which is stagnant is unwholesome.

Work hard while you work.

j. Give the reason for the use of every comma in the following quotations :

(1) To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, to add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of Heaven to garnish,
Is wasteful and ridiculous excess.

— SHAKESPEARE

(2) When I can't sleep, I just count my blessings.

— MARGARET DELAND

(3) No fame, were the best less brittle,
No praise, were it wide as earth,
Is worth so much as a little
Child's love may be worth.

— SWINBURNE

- (4) There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar.

—MYRON

- (5) My business is not to remake myself, but to make the absolute best of what God made.

—BROWNING

- (6) By examining the tongue of a patient, physicians find out the diseases of the body, and philosophers, the diseases of the mind.

—JUSTIN

- (7) "Set me some great tasks, ye gods, and I will show my spirit!"

"Not so," says the good heaven, "plod and plough."
—EMERSON

III. USES OF THE SEMICOLON

The semicolon (;) is a *strengthened comma*.

a. The semicolon is used in compound sentences to separate independent clauses that are not very closely connected in thought, especially when there is no conjunction between the clauses.

Make the best of everything; think the best of everybody; hope the best for yourself.

The foe long since in silence slept;

Alike the conqueror silent sleeps;

And time the ruined bridge has swept

Down the dark stream that seaward creeps.

—EMERSON

Use semicolons to separate the clauses in the following compound sentences:

- (1) It is well to think well it is divine to act well.
 (2) You cannot dream yourself into a character; you must hammer and forge one for yourself.
 (3) He who thinks he can do without the world deceives himself but he who thinks the world cannot do without him is still more in error.

b. A semicolon is used to separate the independent clauses of a compound sentence when one or more of the independent clauses contains commas.

I wrote down my troubles every day;
 And after a few short years,
 When I turned to the heart-aches passed away,
 I read them with smiles, not tears.

— JOHN BOYLE O'REILLY

Separate with semicolons the independent clauses of the following compound sentences :

- (1) A good word is an easy obligation but not to speak ill requires only our silence, which costs nothing.
 (2) Between two evils, choose neither; between two goods, choose both.
 (3) Temperance and labor are the best two physicians of man labor sharpens the appetite, and temperance prevents excessive indulgence in it.

IV. USES OF THE COLON

The colon (:) usually indicates that *something is to follow*. It is most frequently employed between words that arouse curiosity or expectancy, and the words which satisfy the curiosity or

expectancy. This explains its use after the salutation in a letter.

a. The colon is used between the clauses of a compound sentence when the second clause explains or illustrates the first.

The world needs all its poets : it is they who make the dark days bright.

Beauty is like a rainbow : it is full of promise but short lived.

b. The colon is used before a long or formal quotation.

(1) On Robert Louis Stevenson's tomb are engraved these lines written by himself:

“ Here he lies where he longed to be;
Home is the sailor, home from the sea,
And the hunter home from the hill.”

(2) But he rose upon their decks, and he cried:

“ I have fought for Queen and Faith like a
valiant man and true ;
I have only done my duty as a man is bound
to do.
With a joyful spirit I, Sir Richard Grenville,
die! ”

c. The colon is used to introduce a list of items or directions.

(1) The following magazines are always on file at the library : *The Saturday Evening Post*, *The Review of Reviews*, *The Outlook*, *The Geographical Magazine*, *The Youth's Companion*, *The Century Magazine*, *The Atlantic*, and *Scribner's*.

(2) Read the following directions: think before you write ; punctuate as you write ; never use a mark of punctuation unless you are sure of its correct use.

d. The colon is used after such expressions as the following: *as follows, the following, thus, in the following manner.*

The quotation reads as follows : “ Let your thoughts be well dressed if you would have them move in good company.”

V. USES OF THE DASH

a. The dash is used to mark a sudden break in thought or construction.

I cannot — I will — no, I will remain at my post.
He said — but I will not repeat idle gossip.
His horse — what a horse for a king to ride!

The ill-timed truth we might have kept, —
Who knows how sharp it pierced and stung?
The word we had not sense to say, —
Who knows how grandly it had rung?

— E. R. SILL

b. The dash is sometimes used before a word or group of words at the end of a sentence to emphasize the climax.

Slowly, cautiously I reached forth in the dark,
made a sudden lunge and grasped — nothing.

A little explained, a little endured, a little forgiven
— the quarrel is cured.

Live pure, speak true, right wrong, follow the king
— else, wherefore born ?

c. The dash is sometimes used between words or syllables to mark hesitation, emotion, or repetition.

(1) "Well — let — me — see — you go with John and — tell the doc — bless me! He's gone!"

(2) "I — I — I have — lost — lost — my penny," sobbed Fanny.

(3) "Act — act in the living present."

d. The dash is sometimes used to mark the omission of words, letters, and figures.

I asked Mr. — if he had heard of the horrors in the town of D—.

Read chapters 1-5.

In the first sentence the first dash is used in place of a man's name, and the second is used in place of all the letters of the town's name except the first, which is *D*.

In the second sentence the dash is used in place of the figures 2, 3, 4.

e. Dashes, rather than commas, may be used to mark off parenthetical expressions, especially when such expressions are explanatory, or when it is desired to give them emphasis.

Hail to thee, blithe spirit —

Bird thou never wert —

That from heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art!

— SHELLEY

And now before the open door —
The warrior-priest had ordered so —
The enlisting trumpet's sudden war
Rang through the chapel, o'er and o'er,
Its long reverberating blow. — T. B. READ
Fondly do we hope — fervently do we pray —
that this mighty scourge of war may speedily pass away.
— LINCOLN

f. The dash is sometimes used, instead of the semicolon, before a series of details or examples.

They all came — brothers, sisters, cousins, aunts, uncles.

g. The dash is used after a series of details that are summed up in a single thought.

Brothers, sisters, cousins, aunts, uncles — all came to the wedding.

VI. USE OF PARENTHESES

Parentheses (), as the name suggests, are used to inclose parenthetical expressions.

Their most frequent use is to inclose parenthetical references to pages, illustrations, sections, or numbers.

As we have already learned (see pp. 425, 435), parenthetical expressions that are a part of the text are marked off by commas or dashes.

The question mark (?) is used at the end of questions.

These three examples are lettered (*a*), (*b*), and (*c*); they might be numbered (1), (2), and (3).

These uses of parentheses are frequently illustrated throughout this book. Find five examples.

VII. USES OF QUOTATION MARKS

a. Quotation marks are used to inclose direct quotations.

"Cousin," cried Mr. Smith, "come here. I have something to show you."

"What is it?" his cousin asked suspiciously.

Mr. Smith laughed, and answered, "Come and see."

The following shows the correct punctuation and use of capitals in quoting a declarative sentence when the words "he said" (or their equivalent) precede, follow, or interrupt the quoted words:

(1) He said, "M———."

(2) "M———," he said.

(3) "M———_(Part of sentence)," he said, "m———_(rest of sentence)."

(4) "M———," he said, "M———_(Additional sentence or sentences)."

b. A quotation within a quotation is inclosed in single quotation marks (' ').

His cousin answered: "No, I'll not come. I know you are up to a joke. Only yesterday you said, 'Open your mouth and I'll give you something good.' I obey; and what did you pop into my mouth? I need not tell you, you constant joker."

c. When italics are not used, quotation marks are used to inclose the titles of books, newspapers, magazines, poems, plays, pictures, essays, and the like.

My favorite book is "Treasure Island."

VIII. USES OF THE APOSTROPHE AND THE HYPHEN

Only two marks are used within words: the *apostrophe* ('), and the *hyphen* (-).

a. The apostrophe is used to mark the possessive case of nouns.

Tom's uncle; the boy's hat; the boys' hats.

b. The apostrophe is used to mark the omission of letters or figures.

Don't ; can't ; doesn't ; Jan. 26, '17.

c. The apostrophe is used to mark the plurals of letters, figures, and signs.

He has trouble making his 4's.

Mind your p's and q's.

I had six + 's on my card.

d. The hyphen is used at the end of a line between syllables to mark the division of a word.

If one cannot write the whole of the word *gymnasium* at the end of a line, he may break it at any of the places indicated by the hyphens, gym-na-si-um; he must not divide it in the midst of a syllable.

e. The hyphen is used between the parts of some compound words.

Thirty-eight, quarter-deck, brother-in-law.

IX. GIVING REASONS FOR PUNCTUATION

a. Tell why each mark is used in the following quotations :

(1) " Oh ! " cried Athos, stopping suddenly, " what is to be done ? "

" Has anything been forgotten ? " asked Aramis.

" Our flag, man, our flag ! We can't leave our flag in the enemy's hands, if it is nothing but a napkin."

— DUMAS

(2) " Master," stuttered he, " My lord — Sire — How shall I address you ? "

(3) Are you either thief, beggar, or tramp ?

(4) Æsop was a vagrant ; Homer was a beggar ; Mercury was a thief.

(5) An instant — Hear me — You will not condemn me unheard !

(6) Cheerfulness may be a smile on the face ; optimism is the smile in the heart — when one is fighting hardest.

— W. G. JORDAN

(7) Alexander, when one asked of him how he had conquered, answered, " By not delaying."

(8) Some one asked a famous musician,

" What is your favorite composition ? "

" Whatever I am playing," was the answer.

(9) Reading enables us to see with the keenest eyes, to hear with the finest ears, and to listen to the sweetest voices of all times.

— LOWELL

- (10) God of our fathers, known of old —
Lord of our far flung battle line —
Beneath Whose awful Hand we hold
Dominion over palm and pine —
Lord God of hosts, be with us yet,
Lest we forget — lest we forget!

— KIPLING

b. Observe these three rules in punctuating :

- (1) Think a whole sentence before you write it.
- (2) Punctuate as you write.
- (3) Never use a punctuation mark unless you know the reason for its use.

c. If you make a mistake in punctuation, your teacher will call your attention to it by writing P in the margin of your paper. If you omit a necessary mark of punctuation, you will find the mark \wedge where the punctuation mark should be placed. If your teacher wishes to help you further, she may indicate the mark that should be inserted by writing it in the margin. The teacher's marks will appear as follows :

- (1) "Where are you going," said John. P

The teacher's mark P, in the margin, tells you that something is wrong in the punctuation of the sentence. You will correct this mistake by changing the comma to an interrogation point.

- (2) "Friends \wedge I ask you to come to my help." P
What should be done to correct the above sentence ?

(d) "Do not think of your faults/, still less;/ of others faults."

How will you correct the above sentence?

X. SUMMARY OF THE USES OF CAPITAL LETTERS

Capital letters are used to indicate :—

1. The first word of every sentence, and of every line of poetry.

Small service is true service while it lasts.

Howe'er it be, it seems to me,

'Tis only noble to be good.

Kind hearts are more than coronets,

And simple faith than Norman blood.

2. The first word of a direct quotation that is a complete sentence.

Someone said, "Labor is the law of happiness."

A capital is not used to begin the quotation of a phrase or of a word which, as originally used, was not a *complete* sentence : as,

Someone has called labor "the law of happiness."

3. Proper nouns and most adjectives derived from them.

Tennyson, New York, American.

4. The pronoun *I* and the interjection *O*.

"O country mine! I love thee!"

5. The first word and every important word in the title of a book, poem, or composition.

John Halifax, Gentleman.
The Charge of the Light Brigade.
What I Did in Vacation.

6. The words *street, avenue, lake, river, bay, ocean, gulf, mountain* when used as parts of proper names.

Wall Street, Washington Avenue, Lake of the Isles,
Hudson River.

7. All names or titles of the Deity and pronouns referring to the Deity.

I hope to see my Pilot face to face
When I have crossed the bar.

— TENNYSON

Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

— KIPLING

Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With Freedom's holy light;
Protect us by Thy might,
Great God, our King.

What nouns and pronouns in the above quotations begin with capital letters because they refer to the Deity?

8. Titles of honor or office, when used with the name of the holder, or used formally.

President Washington ; Rear-Admiral Day of the U. S. Navy ; The Attorney General of the United States of America ; Attorney General Griggs.

9. The words *north, south, east, and west* when they name sections of the country.

These words do not begin with capitals when they denote directions.

(a) No North, no South,
No East, no West ;
One country always, the greatest and best!

(b) After traveling for an hour due north, we turned to the east.

10. The names of religious denominations, political parties, great events in history, or great historic periods.

The Revolutionary War is often called the War of Independence.

The Declaration of Independence was signed in 1776.
President Harrison was a Republican.

Washington was a devout Episcopalian.

11. Words denoting personal relationship, like *father, aunt, cousin*, when used alone or followed by the proper name of the person, and not preceded by a possessive pronoun (*my, your, his, her, their*), begin with capitals.

Yes, Uncle, I see Aunt Eliza coming.

Yes, Uncle John, I see my aunt Eliza coming.

(a) How sleep the brave, who sink to rest
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mould,

She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall a while repair
To dwell, a weeping hermit, there!

— WILLIAM COLLINS

Which words in the above quotation are names of things personified?

XI. THE USE OF SYMBOLS IN CORRECTING WRITTEN WORK

Below is a list of symbols, with the meaning of each, used by teachers to indicate errors, and corrections to be made in written work. These symbols are written in the margin of the paper, opposite the error to which they refer. Sometimes the error is still more definitely indicated by underscoring a word or a letter, or by the sign \wedge , at the point where something is omitted.

- ¶ Make a new paragraph.
- No ¶ There should be no new paragraph.
- Cap Error in use or omission of capitals. Correct it.
- S. Error in spelling. Consult dictionary and correct it.
- P. Error in punctuation. Correct it.

- ? The word underlined is not satisfactory.
Change it.
- ^ Something omitted. Insert what is needed.
Perhaps it is given in the margin.
- Tr. Something out of its proper order. Trans-
pose it.
- Gr. Grammatical error. Correct it.
- Sent. The sentence structure is poor. Rewrite
the sentence.
- Con. Connection of sentences is faulty. Improve
it.
- Int. There is lack of interest. Supply something
better.
- Force. There is lack of force. Improve it.
- Rw. Rewrite this part.

When in doubt consult the teacher.

A - M E N

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